

THEATERS- 1940 PICTURE FILMS, ETC.

Hattie McDaniel Is Given Long Movie Contract

HOLLYWOOD—(ANP)—Hattie McDaniel, whose remarkable climb to screen fame has been unparalleled, has been signed to a long-term contract by Selznick International studios.

It is generally conceded that the fine work of the actress in the newly released, "Gone With the Wind," is responsible for the contract.

Hollywood columnists and drama editors throughout the country have given unstinted praise to Miss McDaniel's work in this period picture and in several polls she has been voted the best supporting actress in 1939.

The studio has intimated that it plans to give Miss McDaniel outstanding parts since she has proved her ability in Selznick's greatest production.

Special parts will be written for her, and the actress is anxious for a modern role where where in she will be able to play a courageous lovable Negro mother.

Meanwhile, letters are pouring in to the actress praising her brilliant work in a very difficult vehicle.

Kenny Washington Signed To Star In New Film

HOLLYWOOD, Jan. 12 (ANP)—Marking the first time a colored football ace has ever been signed to star in pictures because of his fame, Kenny Washington was placed under contract last Saturday by Million Dollar productions.

Harry M. Popkins executive producer scooped another all colored cast company that was angling for the great All American. Kenny was

represented by his uncle, Detective Lieutenant Roscoe Washington.

Glady Snyder "Miss Oxnard" rated as California's most beautiful girl was also signed as Kenny's leading lady. Leo C. Popkin will direct them, in a specially written story now being prepared for early production

Negro Film Signed For Television

HOLLYWOOD, Jan. 25—According to reports from Spencer Williams, Jr., film executive, a contract has been signed between Alfred Sack of Sack Amusement Enterprises and the National Broadcasting Company for the television rights to the motion picture "Harlem Rider the Range."

Spencer Williams was quite ed over this bit of news. It was at 7:45 in Room 203, under the he who produced the film play which leadership of Rev. H. R. Toll-starrd Herbert Jeffrey. This same-Varied topics of community photoplay was chosen in The Cour-interest and concern are present-ier's poll as the best all round waded by special speakers and then tern film produced in Hollywooddiscussed freely.

The film was produced by Hollywood Productions in 1938 and released under the banners of Sack Amusement Enterprises early in 1939.

FILM OF CARVER'S LIFE TO BE SHOWN

The Discussion club of Herron Hill Evening Community school will present a special feature at the meeting of January 22, in connection with the regular discussion period. The film "Life of George Washington Carver," will be shown in the auditorium, and the discussion period will be devoted to the life and achievements of this great scientist as they relate to the progress of the colored American in general. The public is cordially invited to this program of inspiration and challenge.

The Discussion club, cooperated in by the Schenley Heights Civic League and the Adult Education Sub-Committee of the Urban League, is one of the classes of the Herron Hill Evening school, which meets each Monday evening over this bit of news. It was at 7:45 in Room 203, under the he who produced the film play which leadership of Rev. H. R. Toll-starrd Herbert Jeffrey. This same-Varied topics of community photoplay was chosen in The Cour-interest and concern are present-ier's poll as the best all round waded by special speakers and then tern film produced in Hollywooddiscussed freely.

Baby Earns \$75 A Day In Movies

HOLLYWOOD—(ANP)—While hundreds of movie aspirants bang at the closely guarded studio gates for years without getting a break, here is a case where Ol' Doc Stork was waiting to hurry a little colored youngster right into a nice fat contract at wages most any grown person would be glad to get. This is Brenda Tooms, a baby girl born January 5 to Mr. and Mrs. Tooms. Her proud parents signed a contract for the little girl to appear in a new picture now filming at

Warners First National at \$75 per day. And to top it off, a day for little Brenda must consist of only 20 minutes in accordance with California state law. She was placed by Charles Butler of Central Casting Bureau.

Besides these nice wages, a nurse approved of by the school board must always be in attendance and accompany her to and from the studio. For this purpose the law also specifies that the studio must furnish car and driver regardless of how many cars a child's parents may own. So carefully is a baby handled in the movies that

Being able to hire all sorts, sizes and numbers of babies, however, is one of the many duties for which Butler is always equal to the occasion and on a moment's notice. A couple of years ago he had to furnish 20 babies for Fox Studio all very young, and also 20 screen mothers

America Prefers Ma' Joad

We don't think that the KKK or the silk-hat gang will stage the same elaborate welcome for the latest Hollywood film, "Grapes of Wrath" as they did for "Gone With the Wind."

"Grapes of Wrath" is a film of poverty. The people in it are the common folk of America whose lives are shattered by the intangible but crushing blows of absentee capital, by landlordism and greed.

The snobs will find in it no erotic problems of Scarlett O'Hara, nor will they be able to revel in the nostalgias of the good old days when the "right people" could wield whips over the faces of their slaves.

The Wall Street investors who put most of the dough into "Gone With the Wind" expect to reap a pretty penny from the peddling of this mixture of corruption and hatred. We think that they may be mistaken. The American people live too seriously, too close to realities these days.

We think that the nation will adopt "Ma" Joad, Tom Joad, and the whole family of these uprooted farmers who cry out "The people will go on." American prefers "Ma"

Joad to Scarlett O'Hara and the honesty of Tom Joad to the slave-holders' gentleman, Rhett Butler

NEW ORGANIZATION TO MAKE PICTURES FOR COLORED CASTS

HOLLYWOOD, CALIF.—A newly incorporated picture producing organization, headed by Ted Toddy of Atlanta, Ga., has entered the Negro picture field to produce eight feature pictures with all Negro casts. Toddy, who is an exchange operator, arrived in Hollywood by plane from Atlanta this week to complete details of the production and distribution set-up.

The company is called Dixie National Pictures, Inc. It will distribute through its own exchanges which operate under the banner of Dixie National Films, Inc. Distribution offices will be maintained in New York, Chicago, Los Angeles, Atlanta, Charlotte and Dallas.

Toddy will be president of the newly formed company. Other officers named Buell vice president, Kenneth Stephenson, secretary-treasurer, Jack Coyle will be on the board of directors.

The pictures will be produced by Jed Buell who pioneered the Negro market with his all-Negro western, "Harlem on The Prairie," which still holds the box office record established two years ago for grossing larger returns than any other all-Negro picture.

Production of the first of the new series is already under way with the purchase of an original story from Walter Weems, who wrote the famous "Hearts In Dixie," and who was the chief writer for Moran and Mack during their success on the stage and in pictures. The title of this first production will be announced within the next ten days. Details of the story are being worked out now by producer Buell and writer Walter Weems. Actual filming of the picture is scheduled to start early in March.

'SON OF THUNDER' WILL BE RACE'S ANSWER TO 'GONE WITH THE WIND'

By **EARL J. MORRIS**
(Motion Picture Editor)

HOLLYWOOD, Jan. 25.—Black Hollywood is grooming its forces to produce a motion picture that will refute the insidious propaganda of "Gone With the Wind." Clarence Muse, distinguished actor, composer and writer, has finished his story "Son of Thunder," which tells the true story of the "Gone With the Wind" period regarding the conduct of Negroes. Bert Goldberg and Mabel Port will produce the epic in March.

Margaret Mitchell, in her now famous book, along with Dave Selznick, producer of the film version, and MGM studios, the distributors, are proud of their film product. The film chattel has glorified slavery. It has attempted to show that Negroes reveled in slavery. That the Negro's place was in the cotton fields, stables and kitchens. It has depicted to the world that Negroes are ignorant, incapable and superstitious. Black America is indignant. . . It is indignant over the distortion of facts during that period.

"SON OF THUNDER"

Through Clarence Muse, Bert Goldberg and Mabel Port, it is busy preparing to film what might be the greatest Negro picture filmed. Muse has spent months in research of the period in which Margaret Mitchell has placed the Negro into the scrapheaps of American society.

"Son of Thunder," reveals for the first time on the screen, the real truths of that period in American history.

SPIRIT UNBROKEN

As a result of his research he has produced data and evidence from history that describes the Negro of that period as progressive. . . He had ideals. Clarence Muse, when questioned by this reporter in regards to the story, stated, "I simply wish to tell the truth about our race during the earlier days. Producers have been afraid to produce such a picture because of its delicate theme."

First Of Her Race To Get Award



Actress Hattie McDaniel is shown with the statuette she received from her portrayal in "Gone With the Wind." The award was made a week ago

at Los Angeles for the best supporting role by an actress, and was made at the 12th annual banquet of the Academy of Motion Picture Arts and Sciences.

NEGRO NEWSREEL PROJECT STARTS

By Stanley
Chicago, March 19 (ANP)—Preparing for their first issue a pictorial survey of anti-lynching legislation in Washington, the Pioneer National Newsreel company has been formed here for the purpose of making and releasing newsreels of Negro activities.

3-21-40
Dwight L. Jones, president of the company, stated that the newsreel will be issued monthly for the first six months of its existence, and then bi-monthly to theatres in Negro communities. Civic, social, business and athletic events of the race will be featured, he said.

See Morris, Jones
In connection with the newsreel, the company is also prepared to release an educational film to churches and community houses to further a program of visual education and motion picture entertainment along cultural lines, Jones declared.

Abbie Mitchell To Come Here April 22

See p. 10
Miss Abbie Mitchell and John Marriott, two outstanding race stars will be seen along with Tallulah Bankhead, who "Little Foxes," opens at the Selwyn theatre on Monday evening, April 22.

See p. 10
The tense tale of the south of 1900 will be staged by the original cast and according to Producer Herman Shumlin, the drama will be presented as it was seen during its long Broadway run.

National Censor Board Is Formed

HOLLYWOOD, Jan. 5—The formation of a National Board of Censors, to pass judgment upon motion picture plays, was one of the chief topics of discussion Thursday afternoon when civic leaders and members of the press were invited to a studio luncheon on the "Horror House" set by Hollywood Productions. The studio invitations were extended by Spencer Williams Jr., an executive of Hollywood Productions, and Earl J. Morris, director of publicity.

It was pointed out by Laura Bowman, distinguished actress, that some sort of check should be placed upon pictures.

Clarence Muse, speaking on the subject, said: "There are many things which are objectionable to all people. They have taken steps to rid their race or nation of derogatory types and stigmas. Italian, Chinese, Mexican, or other nationalities cannot be depicted in a villainous light, or anything that is offensive to the particular group. The same should be true with our race."

It was further pointed out by Earl J. Morris, head of the studio's publicity department, that producers of all-Race-cast films, zealous directors, or producers who are white, sometimes inject crap game scenes stealing of chickens, with a view toward establishing a humorous angle.

Others who attended the studio luncheon confab were: Spencer Williams Jr., Mrs. Charlotta A. Bass, prominent publisher; Floyd Covington, head of Los Angeles Urban League; Mrs. Jessie Terry, member of the Los Angeles Housing Commission; Atty. Herman K. Barnett and his bride, Miss Lillian Jones, secretary to the National Negro Congress; Mrs. Charles McFarland, Mrs. Alice Lee Hayes, Misses Gussie and Theresa Hayes, and Mrs. Walter Miller. The press was represented

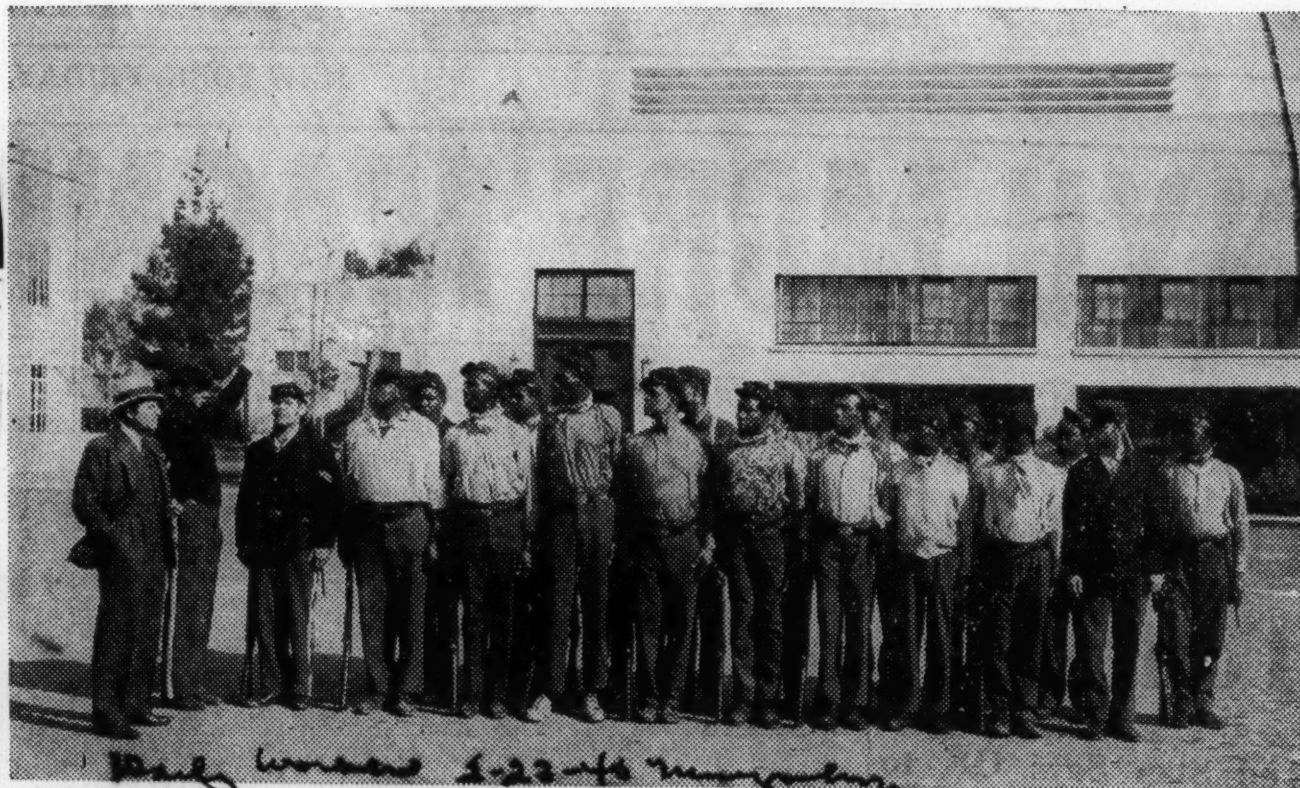
by Mr. and Mrs. Clarence Muse, Mrs. C. A. Bass, Mr. and Mrs. J. Cullen Fentress, Eddieves Flenmour, Harry Levette, Majorie Gordon, Roby Berkeley Goodwin, Lawrence LaMarr, John Kinlock, and Leonard Christmas.

Nominate Hattie McDaniels for Photoplay Award

HOLLYWOOD, Cal., — Hattie McDaniels, along with four white actresses, was nominated for an award signifying the best supporting role performance done by an actress in 1939, according to the academy of Motion Picture Arts and Sciences.

Awards of the statues, called "Oscars" will be made February 29. The nomination, made because of her performance in "Gone With the Wind," is made annually, along with awards made to other actors and actresses whose performances are outstanding. Nominations were made for the best leading performances for men and women, best achievement in directing and best supporting performances for men and women. Ten outstanding pictures were chosen.

The announcement made by the academy called attention to "the large proportion of foreign actors and actresses nominated," and emphasized that the awards would be made "without regard to nationality, creed or color."



A scene from the anti-Negro film, "Prisoner of Shark Island." It shows Negroes in the uniform of the North but they are being used to guard convicts on Shark Island. Thousands of Negroes fought heroically on the Northern side during the Civil War. But this is never shown in Hollywood films.

Hollywood Used Talking Films To Further Insult Negro People

"Imitation of Life" And "Hallelujah" False Portrayals

(This is the fifth of a series of articles on "The Negro and Hollywood.")

By David Platt

No amount of cutting and slashing could alter the fundamental dangerous character of "Birth of a Nation."

The mass protest movement did not succeed in eliminating the Ku Klux Klan from the film. "Birth of a Nation" had a great deal to do with the revival of the Klan in the South. A newspaper report states on May 8, 1918, 150 members of the Klan inspired by the film, terrorized the city of Birmingham with fiery crosses and warned "idlers" to get to work or go back where they came from. This scene was repeated innumerable times during the World War. In subsequent years writes Perry Ram-say, author of "Milton and One Night," "the film and the Klan reacted upon each other to the large profit of both." Three years after the release of "Birth of a Nation," Griffith tried to ingratiate himself with the Negro people by inserting in his World War atrocity film "Hearts of the World," a shame-lessly sentimental and stupid scene in which a mortally wounded Negro soldier wept for his mother and a white soldier kissed him as he died. This was a pretty cowardly effort to make up for the insults in "Birth of a Nation."

"Birth of a Nation" was not the last of David Wark Griffith's mis-representations of the Negro. He alienated the Negro race and many whites still further with the mys-tery-farce "One Exciting Night," in which the lone Negro was a trem-bling coward and fool. The pro-ducer added insult to injury by using Tom Wilson, a white actor in blackface for the role. It was a juicy part and Griffith, in line with

his customary ill-treatment of the black man, refused to feature a genuine Negro. Gus, the Negro rapist in "Birth of a Nation," was also played in burnt cork by a white man in this crisis. The Negro people will never forget the bloody summer of 1919. There were pogroms whipped up by reactionary business interests against Negroes in Omaha, Texas, Illinois and Wash- ington, D. C., that rival anything to the Virginia auction block against the Jews in Czarist Russia. But because Clifford was anxious to make a film that would "offend" neither North nor South" he not only failed to answer "Birth of a Nation" but frequently supported it.

In 1916 an independent producer, W. H. Clifford, set out to answer "Birth of a Nation." He made "Black Boomerang," the history of Negro slavery from the African jungle to the Virginia auction block against the Jews in Czarist Russia. But because Clifford was anxious to make a film that would "offend" neither North nor South" he not only failed to answer "Birth of a Nation" but frequently supported it.

While the movies continued to show the Negro as a servant, half-wit and chicken-thief (the producers did not dare show him as a rapist or cut-throat after the nation-wide protests against "Birth of a Nation") the East St. Louis riots of February, 1917, stirred up by the manufacturing interests and fanned by a corrupt city administration in which hundreds of Negroes were slaughtered in cold blood by lynch mobs, stunned the nation. Thirty years later Hollywood finally produced two powerful films against lynching: "Fury" (MGM) and "They Won't Forget" (Warner Bros.). But powerful as these two films were they were both considerably weakened in that they confined their attack against lynching to white men when Negroes are the usual victims.

Fought in World War

During the World War Negroes fought courageously for what they honestly believed was a fight to preserve American democracy from barbarism. On their return to the states they learned what barbarism really was. James Weldon Johnson once cited the case of a Negro who was lynched because he wore the uniform of a U. S. soldier. In 1919 the Ku Klux Klan was in the ascendency in the South. ("Birth of a Nation" played a big part in its re-birth.) There was a serious economic crisis in the land. The class struggle was bitter. Attorney General Palmer, like J. Edgar

Hoover today, raided labor organ- izations and railroaded its leaders to prison. The Negroes suffered that she would be content to remain a faithful servant of a white woman even though she had an opportunity to make a fortune and become independent for life. This miserable thought appears in a number of recent films on the Negro. In "Spank McFarland" the Negro lad pleaded to become a slave of the white boy. In "Rainbow on the River" Louis Beavers again said she never wanted to be free. Hattie McDaniel expressed the same sentiments in "Little Colonel" and "Gone With the Wind" and in "Prisoner of Shark Island" the Negroes obeyed obedience to their white master above every other consideration. One ridiculous scene in this film shows Doctor Mudd, a Confederate sympathizer, quelling a revolt of Negro soldiers in a Yankee prison with: "Put that gun down Nigrah! A badly frightened Negro responds: "That am no Yankee talkin' just to hear hisself talk. That's Southern man and he means it. In "Stand Up and Fight" there is the curiously twisted situation of a happy, obedient slave being stole off a gentle slave-master's plantation by evil abolitionist slave traders. Shades of 1910!

When "Hallelujah" came to New York the Negroes were segregated in a Harlem movie-house. The whites viewed it at the Rivoli Theatre on Broadway. Harry Potterkin remarked that the film was not popular among Southern bourgeois because "they did not like this relation of the Negro as star and themselves as customers. The Negro was not ridiculous enough, little too romantic for the Southern boss worried by signs of working class solidarity."

Since "Hallelujah" Negro actors and actresses like Louise Beavers, Oscar Smith, Clarence Brooks, Oskar Polk, Hattie McDaniel, Carolyn Snowden, Clarence Muse, Everett Brown, Ernest Whitman, Stepin Fetchit, Nina Mae McKinney, Eddi (Rochester) Anderson, Spencer Williams have portrayed butlers, maids, porters, janitors, witches, savage clowns, stableboys, convicts. These are the only roles they can get under the present set-up in Hollywood.

Twisted Situations

In "Imitation of Life," Louis Beavers, a splendid actress, indicate that she would be content to remain a faithful servant of a white woman even though she had an opportunity to make a fortune and become independent for life. This miserable thought appears in a number of recent films on the Negro. In "Spank McFarland" the Negro lad pleaded to become a slave of the white boy. In "Rainbow on the River" Louis Beavers again said she never wanted to be free. Hattie McDaniel expressed the same sentiments in "Little Colonel" and "Gone With the Wind" and in "Prisoner of Shark Island" the Negroes obeyed obedience to their white master above every other consideration. One ridiculous scene in this film shows Doctor Mudd, a Confederate sympathizer, quelling a revolt of Negro soldiers in a Yankee prison with: "Put that gun down Nigrah! A badly frightened Negro responds: "That am no Yankee talkin' just to hear hisself talk. That's Southern man and he means it. In "Stand Up and Fight" there is the curiously twisted situation of a happy, obedient slave being stole off a gentle slave-master's plantation by evil abolitionist slave traders. Shades of 1910!

The newsreels on the Negro are just as offensive. Once "Movietone News" devoted some footage to two Negro ball-teams. This in itself was not considered news to "Movietone" so Lew Lehr, the dribble-puss commentator, presented the Negro players in his customary idiotic manner making place Hollywood cannot con- tinue to present the same old Negro caricatures of Octavius Roy Cohen and Irvin Cobb.

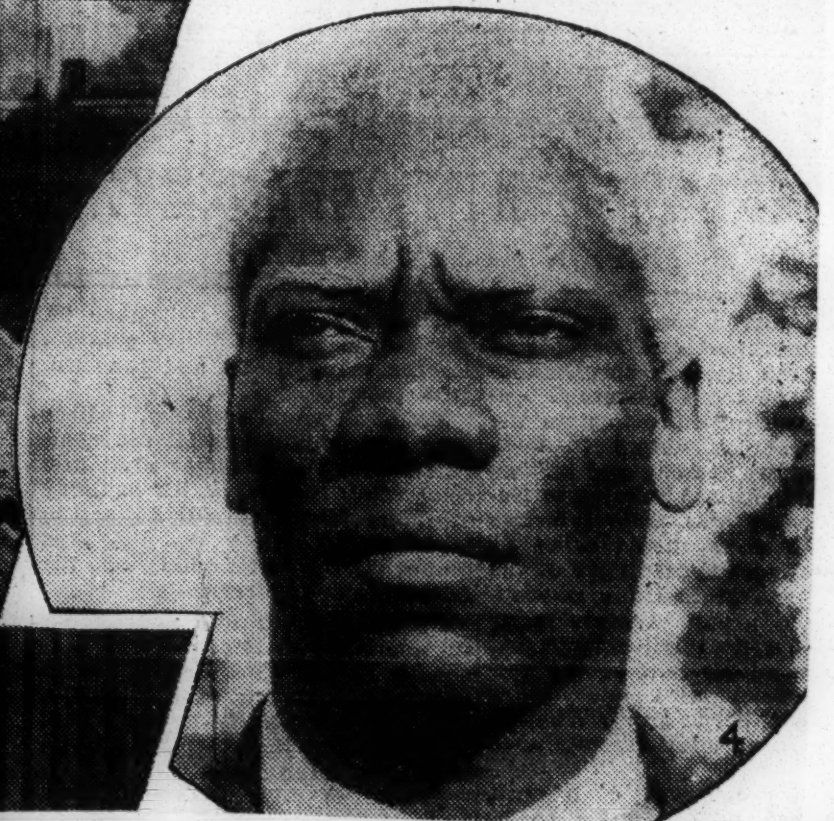
With the coming of the talking film the producers began to show something of the Negro as a dancer and a singer of songs, but in most cases the dancer and the stable-boy, the singer and the convict, the musician and the half-wit were one and the same fellow. "Lazy-tired" Stepin Fetchit was discovered in the first all-Negro, all-talking picture "Hearts in Dixie," and Metro-Goldwyn-Mayer produced "Hallelujah" with an all-Negro cast directed by King Vidor.

Negro Leads Excellent

"Hallelujah" was hailed in some quarters as the best film on the Negro. Those who liked it enjoyed the Dixie Jubilee Choir and the splendid acting of Daniel Haynes and Nina Mae McKinney. They liked the idea of Negroes in major

The Negro as chicken-thief still crops up in the sound films. In "Pennies From Heaven" a Negro band makes the feathers fly. Hollywood has toyed with voodoo in vicious jungle films like "Tarzan and Son," and "Trader Horn." Although many whites are known to have been unjustly accused of witchcraft in old New England, in "Maid of Salem" the victim had to be Tituba, a Negro servant. It was one of the ugliest roles in the film. Two or three years ago there was a slanderous March of Time or voodoo in Harlem. Ignoring the poverty in Harlem and the fact that two-thirds of the population are ill-housed and ill-fed, the March of Time hired Negro actors to make stupid grimaces and then had the audacity to make a statement that one-third of the residents of Harlem are addicted to voodoo. The March of Time is now applying the same standards of truthfulness to analyzing Soviet policy.

THEATERS- 1940
 PICTURE FILMS, ETC.
THEY HELP TO RE-CREATE HISTORY AMID COLORFUL, DRAMATIC SETTINGS OF "GONE WITH THE WIND"



*Cover 1-13-40
 Pittsburgh, Pa.*
**Kenny Washington Is
 Signed For Star Role
 In Million Dollar Film**

Whatever Time's verdict on "Gone With the Wind" may be, the performances of the Negro members of the cast will mark a new high in the work of sepia talent in films for general circulation. Already the critics have singled these artists out for their extraordinary acting.

Top left: Hattie McDaniel who as 'Mammy' is reported to steal the show.
 Center: Vivien Leigh, the film's star, 'Scarlett,' in a tense moment with Butterfly McQueen who plays the role of "Prissy."
 Right: Oscar Polk who plays the role of "Pork."
 Bottom: Scarlett and Polk.

HOLLYWOOD, Jan. 11 (ANP)—Marking the first time a colored football ace has ever been signed to star in pictures because of his fame, Kenny Washington was placed under contract last Saturday by Million Dollar Productions. Harry M. Popkin, executive producer scooped another all-colored cast company that was angling for the great all-American. Kenny was represented by his uncle, Detective Lieutenant Roscoe Washington.

Gladys Snyder, "Miss Oxnard" rated as California's most beautiful girl, was also signed as Kenny's leading lady. Leo C. Popkin will direct them, in a specially written story now being prepared for early production.

Her Supporting Role Is Adjudged The Best

Academy Award Is Presented At Annual Movie Dinner

By CLARENCE MUSE

LOS ANGELES, Calif., March 8—(Special)—Hattie McDaniels wins Academy award. As "Mammy" in "Gone With the Wind," she is the first of the Race ever honored with an "Oscar."

Hattie McDaniels won the award as predicted by your humble servant in last week's issue, on pure merit. Before exactly 70 persons who paid a big price for a dinner, she stood with a smile that has won her friends around the world, and accepted the honor that only comes through art.

Actors, actresses, producers, directors, writers, technicians, and newspapermen attended the Twelfth Annual academy dinner in Ambassador's Cocoonut Grove. As Marian Anderson stood beside the statue of Abraham Lincoln pouring out songs from her soul in Washington, Hattie McDaniels stood in silence and accepted the token, which says to the world that as a supporting artist she is Hollywood's best.

The Academy makes its awards purely on merit. They do not consider the fact that "Gone with the Wind" as a story tells two tales, one—the wrong done a dreamlike civilization, (days of slavery) and the other about Scarlett O'Hara, who is criminally attacked by a Negro and a white carpetbagger. The white man does the physical work and manhandles Scarlett O'Hara (white trash). Its judgment is, how well do the artists complete the job laid before them. And when every test of true art was applied the entire industry, voted Hattie McDaniels, as "Mammy," the finest supporting artist of the year.

Some few years ago Hattie came to Los Angeles and as most of our artists played everything from vaudeville to a revival of the stage play "Show-boat." The great scheme was to be seen and at least do something that would attract attention. With a fine background of good theatre experience she began the grand race to the top. Playing bene-

dience would never accept her in a serious vein. This proved to be wrong. The artistry in her soul predominated her judgment and she became "Mammy." Not a make-believe one, but a real character, because she is by birth a creative artist.

"That the old South is beautiful. That days of slavery and the happy slaves singing in the windows at night were lovely," is indeed not the creation of Hattie McDaniels. She is only the servant to the play. And she did her job better than any one else in the picture is my judgment. Even better than the English girl, Vivien Leigh, who learned all she knew about slavery from the book of "Gone with the Wind" and the great direction of Victor Fleming. She is my second choice. But the Academy selected her as the best in Hollywood. And that's that.

Only the Beginning

Some day Hattie may thrill your souls with a modern mother role, glorifying Race youth and that great artistry seen in this false story of the south, will be surpassed because the essence of that great soul her father, who was a Baptist minister, will penetrate and the Race of today will shout with joy over the great work done by the abolitionist in saving a Race from the pangs of slavery. Hattie McDaniels' recognition is a great step forward. It proves that in the world of art, there is no color line. And when the creators of story material, realize that a great American, the Negro, must be emancipated, even today, they will understand why tales glorifying slavery have but a little appeal to the Negro who thinks, with Cab Calloway.

Had Hard Struggle

Of course the way I'm telling the story of Hattie's rise seems like a walk down the primrose path. But what's the use of telling what a hard time she had between pictures? We all know she is a Race girl and that means plenty of trouble in any line of endeavor. Hattie McDaniels had hers, from a baby on through the carnivals in the cabarets and the same general route of the Race artist.

The most important thing in the whole chain of events is that she never thought the part of "Mammy" in "Gone with the Wind" would be hers because she had played a number of comic parts. She felt, regardless of the fact, that she knew she was a dramatic actress, the au-

Award Given Race Actress In GWTW

HOLLYWOOD—(SNS)—Hattie McDaniel, celebrated cinema star, Friday had become the first colored person to win an award offered annually by the Motion Picture Academy of Arts and Sciences.

She captured the prize as the best supporting actress of the year. Her marvelous performance in the film, "Gone With The Wind," brought to her the coveted award.

"Gone With The Wind," a picture of the old South, took eight of the 16 possible awards. Vivien Leigh, English actress, and star of the "Wind" production, won the top acting award.

Many reviewers called Miss McDaniel the star of the "Gone With The Wind" picture.

HATTIE M'DANIEL, STAR IN "GWTW," IS GIVEN AWARD

HOLLYWOOD, March 7 (ANP)—Hattie McDaniel, whose portrayal of Mammy in "Gone With the Wind" was reported by many critics to have stolen the picture, won the annual supporting actress award of the Academy of Motion Picture Arts and Sciences here Thursday night. This is the first time a Negro film player has been so honored.

Miss McDaniel was boosted for the coveted award by many nationally known movie folk and columnists, including Jimmie Fidler and Hilda Hooper, who said in a syndicated article before the winners were announced.

"I believe everyone is delighted that Hattie McDaniel who gave such a superb performance as Mammy in GWTW is up for an Academy award. But I wonder if you know anything about her history? While she was making that picture, they called her in for an hour's interview to get her biography, but she wound up by spending

the day there with most of the big shots watching her. Because she illustrated her story.

"She's the 13th child of a Baptist minister, her father had a good bass voice and her mother sang soprano in the church choir. Her mother also taught her to cook and she worked at that job in Denver during the time she made her way through the East Denver High school, where she studied dramatic art and public speaking. She got a gold medal there for reciting verses of Paul Dunbar. She crooned over the airwaves for two years as High Hat Hattie.

"Once when she was taking care of the powder room in a Milwaukee cafe, the leading lady of the floor show fainted, and Hattie volunteered to put over the show. She did, and from then on the ladies powdered their noses without Hattie's assistance. Her success in 'Showboat' brought her to Hollywood. And I remember her in Katherine Hepburn's 'Alice Adams' in which she did a female Stepin Fetchit cook. It was one of the funniest scenes in the picture. She still sings and recites in church.

"It must have been fun the last time she passed through Denver where she started her career as a cook, for they had to call out the fire and police departments to hold the crowds back."

THEATRICAL BROADCAST

By LEON HARDWICK

THE NEGRO IN "WHITE" MOTION PICTURES

From time to time it has been brought to the attention of this writer the fact that motion pictures in which Negroes participate, as a whole, fail to satisfy the average colored movie-goer of these days. They fail to satisfy because, as a general rule, these films are inferior to a fault or they are objectionable because of subtle or not-so-subtle anti-Negro propaganda strewn therein.

The latter class, of course, includes those pictures put out by Hollywood's major white corporations in which Negroes are featured. This week we will concern ourselves with this particular phase. Next week we will go more into detail in discussion of the Negro in "Negro" motion pictures.

It's a well-known fact that the vast majority of flickers put out by our major white companies never fail to depict the colored brother as a menial, a convict, a "Yassuh, Mister Boss-man" individual or—just a plain ass. Most of these pictures, 'tis true, are a rank insult to the Negro race and to those hundreds of thousands of Negro movie fans who help support the motion picture industry.

The Negro offers more than a slight problem in a mixed picture made in this country and produced to be shown principally to American audiences. Certain groups of white movie-goers conscientiously object to seeing Negroes in the same scene with a white person, unless it is as a menial. It has been said that Southern patrons, especially, won't stand to see a colored actor shown on a par with a white one. The old social equality bugaboo. They said a storm of protests came forth from Dixie not so long ago, growing out of a scene in a picture in which Martha Raye, although blackfaced, danced and sang in a scene with Louie Armstrong and a group of Negroes. All this kind of silly by-play is, of course, childish to say the least, but it must be taken into consideration by the producers in mapping out a film.

However, this pillar believes the alleged Southern bugaboo is not so terrible as some would have us believe. It sounds more like an excuse than a reason. The South has been made the brunt of so many things that I wonder if a convenient way out is not made a lot of times at the expense of the Southern brother. Officials of the Fitch hair products corporation once said (if I'm not incorrect) that they couldn't afford to use a Negro band on their regular weekly "Fitch's Bandwagon" radio program because their Southern customers would object. They explained they themselves weren't prejudiced; it was all right with them, etc., etc., etc., but that they couldn't afford to gamble with their Dixie clientele. Well (if I'm still not incorrect) when thousands of Negro barbers threatened to boycott Fitch's products because of this prejudiced stand, Fitch's officials broke all existing records putting Count Basie and his ork on one of its weekly programs. Somewhere along the route Fitch's officials lost quite suddenly their pseudo "fear" of losing Dixie patronage.

The self same thing would come about if Negro movie-goers suddenly learned some sense and cut down a few of the hundreds of thousands of dollars they dump into the coffers of the Hollywood movie industry each and every week. Our good colored newspapers could do the same kind of service in this respect as they rendered in the Fitch incident. Waves of protest letters addressed to these Hollywood moguls would go a long way, also, in helping to smash this unfair practice. Hollywood producers never were accused of being dumb. They know only too well that once the average Negro movie-goer comes to his senses and begins to ponder that all-important question: "What am I getting out of this?" they will have to dig up a new excuse mighty fast, or else do the only fair thing—give Negroes their just representation in motion pictures.

Every other race under the sun gets a better break in the so-called "white" motion picture industry than the Negro. Chinese, Filipinos, East Indians, Mexicans, Cubans, Hawaiians, Arabs, Japanese—all members of the darker races—get a fair amount of favorable publicity in these films. Even our poor American Indian brother, depicted as a savage influence in most "pioneer" pictures, comes in for greater general glory than the Negro. That it's rank discrimination against the American Negro and him alone is a foregone conclusion. Once the theory was advanced that in order for "white supremacy" to be depicted satisfactorily and for a gullible public to be fooled successfully, motion pictures (which have proved such an able propaganda agent) must always conform to this rule of showing the white man as a god and darker-raced individuals as something inferior. But time has changed even this rule, and today it is not uncommon to see pictures in which are featured, in prominent roles of a favorable nature, representatives of any dark race, WITH THE GLARING EXCEPTION OF THE AMERICAN NEGRO. Except as a dialect-dispensing maid or butler, a grinning bootblack or train porter, a stable hand or a foil for comic relief, the Negro actor or actress finds it hard indeed to exist in Hollywood. The old taboo against having Negroes appear in any other light, except those mentioned, rules Hollywood with an iron hand.

Yet, the Negro movie fans number into the hundreds of thousands, even into the millions; and there is not another single so-called "dark" minority group in the United States that contributes more to the Hollywood industry in the matter of dollars and cents than us Negroes. But WHAT DO WE GET OUT OF IT? Why should this condition continue to exist? Why should Negroes continue to pour millions of dollars annually into an enterprise that keeps on insulting them? The colored brother has a voice, all right. Any time you spend a dollar, you have a dollar's worth of voice. And that dollar can influence plenty other dollars. We get no more than that which we DEMAND. There are a lot of things to which the American Negro is awakened, even if ever so slowly, and this Hollywood business is one of them. Negroes are getting tired of seeing their own pictured as buffoons and foils for the racial egotism of others, an egotism that would be humorous if it were not so tragic. If recent comments and criticism reaching the ears and eyes of this correspondent are indicative of the general trend of representative groups of Negro movie-goers, then something is due to happen soon that may herald a New Deal for the Negro in the motion picture.

We may rave and rant, protest and plead all we wish, but there is only one language which the white business overlords understand—the language of the Almighty Dollar. That's a language understood in any man's tongue. Like all other big business ventures, the dollar is the Achilles Heel of this Hollywood run-around, too. We have sufficient arrows to make ourselves felt. Surely we don't have to content ourselves with "mammy" roles, such as portrayed so convincingly by Miss McDaniels in GWTW. We need beg no more—we need speak no longer. Let our dollars speak for us! And then watch the chips and bugaboo excuses fade with the night.

HATTIE McDANIEL GETS 'OSCAR'



11 Courier 3-1-36
Hattie McDaniel is shown receiving from Fay Bainter (last year's winner) her statue for giving the best performance by an actress in a supporting role. The role was the portrayal of "Mammy" in the film, "Gone With the Wind," and the presentation took place at the 12th annual Awards of Merit banquet of the Academy of Motion Picture Arts and Sciences at the Ambassador hotel, Los Angeles, Feb. 29.

Teddy Wilson's Ork To N.Y. Golden Gate HOLLYWOOD IN BRONZE

NEW YORK, March 22 —When Teddy Wilson brings his band into the Golden Gate on Easter Sunday to begin a lengthy engagement the pleas of thousands of fans will finally be answered. Ever since Wilson left the Gate several months ago in order to fill demand engagements his leaving was moaned by many.

Since his leaving Wilson has played the leading theatres and ballrooms throughout the country, and hundreds of thousands have marvelled at his piano technique which made him a national favorite when he was a member of the Benny Goodman quartet.

Going out on his own Wilson organized a band that in a few months became the toast of a nation. When Jay Faggen, opened his beautiful Golden Gate ballroom he snared Wilson's band to share musical honors with Andy Kirk. In their four months there both bands built up a new following of fans that sang their praises loud and long. Jean Eldridge holds vocal honors with Wilson.

In the spotlight with Wilson will be Roy Eldridge, his trumpet and his band now in their third week at the Gate. Roy has been acclaimed by many as the world's greatest trumpet player and once you hear him you'll be inclined to agree with the majority.

Coleman Hawkins and his band will leave the Gate Saturday night to start on a nationwide tour. Friday night a host of their friends along with the Gate management will sponsor Hawkins, his men and lovely Thelma Carpenter, his featured vocalist, a farewell party.

By RUBY B. GOODWIN

When Hattie McDaniel arrived home the other night from the Academy Award dinner, tightly clutching her golden Oscar in her arms, she found 30 friends awaiting her to offer congratulations. The surprise was arranged by her niece, Mrs. Mabel Hendericks.

Guests included the Ernest Whitmans, the Rev. and Mrs. Clayton D. Russell, the Rev. Clarence Cobbs and Edward Bolden of Chicago, the Ivan Harold Brownings of London, England; Mr. and Mrs. C. A. King, Mrs. J. L. Lee and daughter, Mrs. Mildred McDowell, Mrs. Elizabeth Johnson of Cleveland, Mrs. Lena Wilson, Mrs. Lessie B. Crossland, Mr. and Mrs. Claude Reed, Mrs. Gussie Joiner, Mr. and Mrs. John R. Williamson, Miss Melba Hannah, Miss Etta McDaniel, sister of the honoree, Mrs. Mary Alice DeCuir, Mr. C. W. Weeks, Charles Edwards, F. P. Yober, Miss McDaniel's escort for the evening, and your Hollywood scribbler.

Mercedes Gilbert, New York actress and novelist, sent the first wire congratulating Miss McDaniel, who is a sister soror in Sigma Gamma Rho. Throughout the night and all the next day telegrams poured in with best wishes and congratulations for the undisputed sepia queen in pictures.

Jess Lee Brooks will go into the cast of Maryland as a minister. Brooks will be remembered as Rev. Jones in the Hall Johnson FTF hit, "Run Little Chillun."

Broomfield and Greely are heading a hot Harlem revue at Topsy's Cafe. From all reports the floor show is the classiest thing to hit the Southgate night spot in a long time. The last sepia show out there was Clarence Muse and the Gilbert Allen Singers. They were billed "Uncle Tom's Cabin in Swing." Muzzy Marcelle's band is dishing out the rhythm for the Harlem Revue.

Etta McDaniel has a nice part coming up in the Paramount picture "The Aldrich Family," starring Jackie Cooper.

Maybe you've never heard of Addie Baker. Her checks are larger than many sepia actors and actresses whose names you know so well. Miss Baker is the hairdresser on the set of "Maryland" at 20th Century-Fox. She is on call at all the major studios and sometimes has as many as six girls working under her. She rushes to the studio, sets a hair style, leaves an assistant there to see that the style is kept intact throughout the day, then hastens on to another set. And does she know her hair styles? All a wardrobe attendant has to say "A 1920 or a 1940 hairdo" and immediately Addie goes to work.

The late Hattie Tabor was the first Negro to be employed as a hair stylist by the studios. That was in the old days of the silents. For a long time she served as special stylist for Gloria Swanson.

While West Coast bands are invading the East, the eastern band leaders aren't doing so bad on the coast. Jimmie Lunceford's band at Paramount has won the praise of all the critics and is packing the jitterbugs in. When he played at the Civic auditorium in Glendale, he broke all dance band records. He also broke his own record at the Shrine when he brought in 5,870 cash customers. Stuff Smith is pleasing the patrons of the Onyx Club. John Kirby and his orchestra who played two weeks at the Trocadero are now at the Sax Fifth avenue, a swanky night spot in Beverly Hills.

Grown-ups could learn a lesson in sportsmanship from what happened at the Annual Community Youth Program the other night at McKinley junior high. Under the supervision of Ben Ellison, song writer, 300 youths of many nationalities gave a very fine but somewhat lengthy show. Zelma Watson Duke, chairman of the South Central Coordinating Council which sponsored the affair, felt that part of the program would have to be dispersed with. The remaining youngsters who had come to perform agreed to give their time to Alma Hightower's Ross Snyder Melodic Dots. One youngster summed it up in this fashion: "Gee, let 'em have our time. They're tops anyway." Hats off to these kids!

All-Negro Picture of the Better Class at Howard

"Double Deal" Picture Stars Jeni LeGon,
Shelton Brooks, and F. E. Miller;
Latter Two in Stage Show

A combination stage and screen treat is offered the patrons of the Howard Theatre, starting tomorrow, Friday, with the all-colored production "Double Deal," starring Jeni LeGon, Shelton Brooks, F. E. Miller, on the screen; and a three-star final night revue with Shelton Brooks and F. E. Miller in person on the stage, plus Lucky Millinder and his orchestra. Reserved seats, as usual, are already on sale for the midnight jamboree Saturday.

Shelton Brooks, grand old man of song, is best known for his unforgettable melodies. "Darktown Strutters' Ball" and "Some of These Days." He is classed with Irving Berlin and other great song writers of the early jazz era, and his compositions aided in giving rise to the new popular swing tempo.

F. E. Miller, one of the best known of the sepia stage and screen stars, has to his credit one of Broadway's biggest hits when he and his late partner, Lyle, formed the famous team. Miller and Lyle, that rocked Broadway with laughter in "Shufflin' Along."

The third of the stage stars, Lucky Millinder, dynamic typhoon of swing, is internationally famous. Both London and Paris have received this amazing maestro with applause, and he has headlined the glamorous Grand Casino, Monte Carlo, and the famous Rex Theatre in Paris for lengthy engagements. A long stay in Manhattan's Cotton Club attests to his home popularity.

His intriguing and individual arrangement of the song hit, "Star Dust," and his catchy rendition of his own composition, "Ride, Red,

ride!" unmistakably link these two popular hit tunes to the young baton swinger. He and his boys have been heard on all the major networks and they are constant best-sellers of Brunswick and Variety record companies. Other minor yet big-time sepia names augmenting this great bill are Screene and Johnson, Claudia McNeil, Edna Yack Taylor, held over a second big week, and the noted Addison Carey chorines.

CLAIMS PICTURE BEST SEPIA FILM HE HAS EVER SEEN

***MYSTERY IN SWING
(Goldport Pictures)
4 Stars—Extraordinary

Stars—Excellent	2 Stars—Good
Star—Poor	0 Stars—Very Poor
Producer-Director	Arthur Dreifuss
Associate Producer	Dr. Rudolph Brent
Photography	Mack Stengler, A.S.C.
Screen Play	Arthur Hoerl
Dialogue	Flournoy E. Miller
Dialogue Direction	William Werckenthen
Production Manager	Raoul Pagel
Editor	Robert Crandall
Sound	Glen Glenn
Furs	H. Jaye Stern

(Distributed by Bert Goldberg and Port. An International Road Show Stellar Release for Aetna Pictures Corporation)

THE PLAYERS: Monte Hawley, Marguerite Whitten, Eddie Thompson, Tommie Moore, Jess Lee Brooks, Buck Woods, Flournoy E. Miller, Robert Webb, Sybil Lewis, Josephine Edwards, Alfred Grant, Thomas Southern, Leonard Christmas, Halley Harding and Cee Pee Johnson. Musical selections feature Cee Pee Johnson, Josephine Edwards and the Four Toppers. Specialty dance by Cleo Thompson. Songs, words and music: "Jump, the Water's Fine" and "Let's Go to a Party" by the Four Toppers. With "The Killer," "Can't Fool Yourself About Love," "I Wanna Play Tom-Toms," "Swing It Lightly" from the gifted pen of Cee Pee Johnson. Musical score and recordings by Cee Pee Johnson and his orchestra. Running time: 76 minutes.

By EARL J. MORRIS
(Motion Picture Editor)

HOLLYWOOD, Feb. 29.—"Mystery in Swing" is the best all-colored cast picture I have ever seen. And believe you me, I have seen practically all Negro films, whether produced in Black Hollywood or in Harlem. It is probably the first all colored cast picture filmed on a major scale. This is one all-colored film that I can sincerely advise all fans of Negro movies to put on their "must see" list. It has everything.

When you see this picture, I will gamble that you will tell everyone you know to go and see this film. Bert Goldberg can sit back and receive the credits of the entire colored motion picture industry for producing a photoplay that can compete with those produced on the major lots.

LARGEST CAST

Arthur Hoerl did a good job of story writing with dialogue by Flournoy E. Miller, who rose to

the heights as a comedian with Aubrey Lyles and as book writer for musical revues, and by William Werckenthen. Arthur Dreifuss' direction was excellent and Mack Stengler as a cameraman has done his best job of photography with Negro subjects.

Messrs. Bert Goldberg and Port, Arthur Dreifuss and Dr. Rudolph Brent spent nearly twice the money budgeted for the usual Black Hollywood product.

This is the best dressed picture I have seen. The interior settings, such as furniture, with elevators, cafe, and as a matter of fact fourteen different sets were used. This is the first time this has happened. The furs and gowns worn by women in the picture top all other sepia plays. Unfortunately, due to the mystery angle, we cannot give you a synopsis of the play. It is a "who done it" ala the "Thin Man." And believe you me it will hold your attention and you will find yourself playing detective trying to beat the reporter-sleuth to the solution.

WATCH JOSEPHINE
EDWARDS, EARL SAYS

The cafe scene is well worth the admission. This Cee Pee Johnson and his orchestra with Cee Pee beating those tom-toms, which will definitely establish him as the king of that instrument. The Four Toppers are excellent as usual. But you will rave over "Can't Fool Yourself About Love," as sung by Josephine Edwards. It is a real torch number which you will soon hear coming over your radios. It was written by Cee Pee Johnson.

In addition to being the best dressed picture and class with a capital "C", this film is a vast improvement over other sepia productions in every way.

Monte Hawley and Marguerite Whitten turn in very good performances. But mark my words, Sybil Lewis and Josephine Edwards will be your next stars, Miss Lewis will become our own Bette Davis, while Josephine Edwards will become the torch singing queen of Black Hollywood ala Dorothy Lamour.

JESS LEE BROOKS GREAT

The best supporting cast acting was done by Jess Lee Brooks, followed very closely by Thompson, Buck Woods and Alfred Grant. F. E. Miller takes one of the best scenes from a dramatic and photographic standpoint in a third degree of Jess Lee Brooks by Edward Thompson and Thomas Southern.

Also by the audience reactions. The picture naturally has de-fection at the private press screenings. But iting, and from the swell articles written by the Hollywood Reporter and Variety trade magazines. Bert and Goldberg really has a sender in this picture. It is your duty to see it. Ask your theatre manager to bring "Mystery in Swing" to his theatre. It is just that good.



Eddie Thompson and Monte Hawley seen in a sequence from the all-sepia drama, "Double Deal," starring Jeni LeGon, Shelton Brooks and F. E. Miller, making its Washington debut at the Howard, Friday, March 15. Shelton Brooks and F. E. Miller are also starred in the stage portion of the bill.

Original Cast Will Be Seen In Drama

Pick Saturday, April 5, As Date
For Return Opening

NEW YORK, March 22—Mamba's Daughters, starring Miss Ethel Waters, now on tour, returns to New York and reopens Saturday night for a short run on Broadway it was announced this week.

When the production opened on Broadway several months ago at the Empire theatre it was predicted a successful run and that was borne out when the play ran several months to a capacity business. In fact, the production might have lasted much longer on Broadway had it chosen to remain at the Empire. However, fearing its run might be cut short through lack of business the producer booked a road tour shortly after its opening and when after seeing its success assured he at tempted to cancel the road tour, but the theatres in other cities would not cancel. They argued that they as Fredi Washington, Willie Bryant, had arranged their bookings around Alberta Hunter and others will be the show to try and fill the dates at that time would work too many cast. The star, of course, is Ethel hardships and place them in the

Waters who will again be seen in the sensational Hagar role.

The production enjoyed unexpected success on its tour of the west and middle-west. Chicago went for the play, hook, line and sinker, as did Cleveland, Detroit and other principal cities.

Best of the Year

She's on the Ballot



Afro American 3-2-40
HATTIE McDANIEL
who was nominated this week for the award of best performance by an actress in a supporting role by the Academy of Motion Picture Arts and Sciences. The coveted "Oscars," statuettes signifying the honor, will be awarded on the basis of a popular vote at the annual academy dinner on Thursday. This is the first time that a member of her race has ever been mentioned for such an honor.

THEATERS- 1940
PICTURE FILMS, ETC.

Success Of 'Gone With The Wind' Gives New Life To 'Birth Of Nation'

**Plans Afoot to Dress Up Old Race-Baiting Film and
Set It on Tour—Plan to Produce It with
Technicolor and Sound.**

WASHINGTON, D. C., March 21.—Revival of "The Birth of a Nation" and its remaking in technicolor and sound as a sequel to "Gone With the Wind" were announced here last Tuesday.

Harry E. Aitken, president of the Epoch Producing company, which is distributing the original version of the picture glorifying the Ku Klux Klan, stopped in Washington briefly last Monday on his way to Raleigh, N.C. to confer with Thomas Dixon, author of "The Clansman," the book from which the picture was made.

**"GWTW" RESURRECTION—
"BIRTH OF NATION"**

The success of "The Birth of a Nation" since the premiere of "Gone With the Wind" is said to be chiefly responsible for the decision to remake the picture in technicolor and sound. Another reason, Mr. Aitken admitted, is the popularity of "Gone With the Wind."

"The Birth of a Nation" is regarded as a sequel to "Gone With the Wind." It takes up where the other picture leaves off. It exalts the actions of the Ku Klux Klan in intimidating the freedmen to keep them from exercising the civil and political rights which had been lately conferred upon them. This theme was only lightly touched on in "Gone With the Wind."

**BEING SHOWN FOUR
TIMES A DAY NOW**

"The Birth of a Nation" now has a sound track with the music that was formerly played by eighteen or twenty-piece orchestras. It was shown at the Hiser theatre in Bethesda, Md., just across the District line, four times a day for the past two weeks.

While in Washington, Mr. Aitken also arranged to show "The Birth of a Nation" at the Belasco thea-

tre, starting Sunday night. It followed "Saint Joan," the George Bernard Shaw play in which Luise Rainer, the motion picture actress, appeared for the benefit of the Red Cross.

**PLANS AFOOT TO
PICKET PICTURE**

Because of its incitement of race hatred, "The Birth of a Nation" was barred from being exhibited in a number of American cities.

Leaders of several liberal organizations said the Belasco theatre would be picketed during the engagement of "The Birth of a Nation."

**Intermission In
'Wind' Performance**

Arrangements have been completed between the executive committee of the Norfolk Community Hospital and the management of the Norfolk Coca-Cola Company to place the cold Coca-Cola on sale during the intermission of the showings of "Gone With the Wind" at the Carver Theatre during the week of March 24th.

The Lichtman Theatres have granted the Committee full use of the theatre foyer lane just off the lobby for this sale. The profits of the sale will be donated by the Coca-Cola Bottling Company to the Norfolk Community Hospital.

The incidental costs such as ice, salesmen, handling, cups, and straws are all being paid by the Coca-Cola Company, only the actual cost of the bottle goods will be deducted. The colored personnel of the Coca-Cola Bottling Company of Norfolk, will have charge

of the sale, and are giving their time freely and gladly for this worthy cause. It might be stated that the home of Coca-Cola is Atlanta, Ga., the scene of the picture "Gone With the Wind."

As there will only be intermission during the Sunday matinee and seven evening shows, this sale will take place at night only with the one exception of Sunday afternoon.

GIVEN FINE ROLE IN PARAMOUNT'S "BUCK BENNY RIDES AGAIN"

**Courier's Harry Madison Previews Picture and Gives
Complete Story of Eddie Anderson's Life—
Theresa Harris Also Scores.**

By HARRY MADISON
Special to The Courier

LOS ANGELES, Cal., Mar. 28—Eddie Anderson, Jack Benny's vehement valet of radio and screen, has achieved the one great theatrical ambition of his life.

He has a stand-in for his role in Paramount's "Buck Benny Rides Again," a gent named such success in "Man About Town," is given further opportunity to display his myriad histrionic talents in this production.

Not only does he dance in "Buck Benny Rides Again," but he sings, too. He renders a number entitled, "My, My." Romance comes to him in the picture. He discovers a girl friend, Theresa Harris, a brown beauty, dates her plenty and flings woo in all directions at once.

Her name in the picture is Josephine, which supplies a fair idea of the comedic possibilities inherent in Rochester merely explaining to his lady love that he doesn't wish to see her tonight.

Theresa Harris and Rochester do a dance, a semi-ballet number, which bears certain resemblances to those choreographic efforts once performed by Astaire and Rogers. There is, of course, more emphasis on hilarity in the Harris-Rochester terpsichorean tempests, but the semi-ballet motif is evident throughout.

Of course, Carmichael is also in the picture. The snow white animal plays an important role in the production, being Buck Benny's pet and Rochester's nemesis.

Rochester, asked by Benny if he was afraid at any time of Carmichael, answered: "Boss, that bear has gone home now so I can speak. I was the palest man in the whole world for days on end, only you couldn't tell it."

**DID HIS FIRST SHOW
TWENTY-ONE YEARS AGO**

Eddie Anderson was born in Oakland, Calif., on September 18, 1905. He attended grammar schools in both Oakland and San Francisco, and completed his education with two years in high school in San Mateo.

In 1919 he did his first show, a song and dance act in a revue featuring Edith Sterling, but his initial professional appearance was in a musical comedy called "Struttin' Along," which featured Mamie Smith, forerunner of all colored blues singers. Anderson was a chorus boy and general utility man. With his elder brother, Cornie, he then appeared in a Los Angeles vaudeville act with the "Strut" Mitchell troupe, and followed this by forming the "Three Black Aces," a trio which teamed him with Cornie and one "Flying" Ford. They played 14 weeks at the Plantation in 1923, and then went on tour in the same company with the California Collegians, a dance band which numbered among its musicians a saxophonist named Fred MacMurray.

Anderson received his first real break in 1925, when the company he was with went broke in Omaha. Eddie got a temporary spot as a song and dance man at the World theatre, and his reception there gained for him a Pantages circuit contract for the rest of the season.

Returning to Los Angeles in 1925, Eddie did a Fanchon and Marco tour of the coast, and then signed as a regular on the Keith-Orpheum circuit, which spot lasted 35 weeks. It was at this time that he began to inject a few comedy routines into his song and dance act.

**FIRST MOVIE ROLE
IN "NO PLACE TO GO"**

Eddie's start in motion pictures was a dance number in Mervyn Leroy's first feature, "No Place to

Go," which starred Lloyd Hughes and Mary Astor. His first film speaking part was as Lowell Sherman's valet in "What Price Hollywood," with Connie Bennett.

After playing similar bits for several years, Eddie finally got a break in "Green Pastures," in which he undertook successfully the difficult role of Noah. He has appeared in numerous features since then, among them Bobby Breen's "Old Country Doctor," and "You Can't Take It With You," which won him real fan and critic acclaim. His part in "Buck Benny Rides Again" is his biggest to date, and offers him a chance to display his varied talents. Already other studios are bidding for his services.

LIKES CLASSICS; HAS STABLE OF RACE HORSES

His first appearance on the Jack Benny radio program took place on Easter Sunday, 1937. Benny, looking for a Negro to play a porter on his program, tried Anderson out and, after the initial broadcast, proceeded to write him into a permanent place on the show. Indeed, millions of listeners would miss him if he were not in it.

Eddie lives a comparatively quiet life in his Hollywood home. His greatest extravagance is a valet, who attends him on the set. He is happily married. Rochester's musical likes and dislikes seem a bit incongruous, since he favors the classical compositions, such as rhapsodies and overtures, above the time-honored Negro swing or jazz music.

His favorite form of recreation is horse racing, and he keeps a stable of four or five horses which race with fair success on Pacific coast tracks. Other means of relaxation are golf and horseback riding, in both of which he actively participates. He loves automobile and motorcycle racing and seldom misses an opportunity to attend either event.

His great ambition is to cause to be established a Negro flying corps in the United States Army. He actively advocates a training school for Negro aviators, and believes that a measure to this effect, passed by Congress, would cement patriotism among American Negroes.

Stars of "Gone With The Wind"



HATTIE McDANIEL, top left. Oscar Polk, center, and Butterfly McQueen, right, are stars in 'Gone With the Wind' which will be shown at the CARVER THEATRE in Norfolk, beginning this Sunday, March 24th. Miss McDaniel and Mr. Polk are shown below with Vivian Leigh, star of the picture in one of its most dramatic scenes.

Carver Showing Of 'Gone With The Wind' Expected To Draw Large Crowds Beginning Easter

The much talked of film, "Gone With The Wind" opens an engagement of one week at the Carver Theatre in Norfolk, Va., this Sunday, March 24th.

The first presentation will be at 2 o'clock on Sunday afternoon, and it is expected to be greeted by a large audience. The second presentation on Sunday will be promptly at 8 o'clock Sunday night.

Seats for both Sunday matinee and Sunday night will be reserved, and tickets have been on sale at the box office of the Carver Theatre for some days. There are still plenty of good seats to be had for these Sunday shows. The price is \$1.10 including tax.

MATINEE SHOWS

On Monday, and each day thru Saturday, the matinee shows will begin at 10 o'clock each morning, with the first showing of "Gone With The Wind" starting at 10 a.m. This will be followed with a second showing at 2:30 o'clock, and you will be able to buy your tickets for 75 cents, go in the theatre

to see the picture anytime between 10 a.m. and 2:30 p.m., any day. The full show can be seen from 2:30 to 6:30 for those who cannot come earlier.

The seats for these shows can not be reserved nor can the tickets be bought in advance, these 75 cent tickets will be sold from 9 o'clock each morning to 2:30 in the afternoon from the regular Carver box office.

MUST BE ON TIME

The reserved seat ticket shows will be offered each night, at 8 o'clock sharp, and it is requested that all persons be in their seats no later than 7:45 o'clock, as the show can not be held. This is most important, for the presentation of "Gone With The Wind" takes four hours, and it is necessary that the show be over by midnight so that those persons using street cars and busses will be able to get the last cars.

Intermissions in the middle of the reserved seats performances have been arranged.

It is almost needless to say anything regarding "Gone With The Wind," the picture has been the talk of the world for many, many months, and the cast of stars such as Clarke Gable, Vivien Leigh, Hattie McDaniel, Leslie Howard, Butterfly McQueen and many thousands of others.

Out of town patrons may secure tickets for this engagement by writing to the Carver Theatre, Norfolk and stating the night the tickets are wanted. A money order for \$1.10 per seat, and a self-addressed stamped envelope should accompany each order.

THEATERS- 1940
PICTURE FILMS, ETC.

As Ralph Cooper Does His Stuff In New Gang Film

Film Extras May Join In Expose of Job Selling Racket

HOLLYWOOD, Calif. — (ANP) Aroused by the drastic move made Thursday by the Screen Actor's guild to stamp out alleged job selling to film extras, a number of colored extras are not only prepared but are threatening to talk also.

As the result of an 18-month investigation the guild reported their findings to the Motion Picture Producers' Association in a sensational array of well founded facts. The investigation has been conducted by Ed Hall, in charge of the Los Angeles office headed

by Edwin N. Atherton, former G-man, and was supplemented by scores of affidavits. Several of these were made by colored extras who have complained bitterly of being left idle because someone with sufficient pull to get jobs for others who paid off did so. Many kept silent for fear that they would be deprived of getting any work at all.

Central Casting Bureau was ordered to search out the evil doers, and make immediate changes to eliminate job buying, favoritism and nepotism. Of the 3,500 paid-up members of the Screen Actors guild approximately 600 are colored. It cost them \$12 to join, and a membership fee of \$4.50 per quarter must be paid in order to be furnished a work card.

Although no certain nationalities were particularly mentioned, the job selling was reported to have been particularly active among those racial groups for which a contact man did business, receiving a cut of 10 per cent from the player. According to Campbell McCullough, manager of Central Casting Bureau, any such activities charged did not take place among his staff, but possibly could have by other outside persons.



Scenes from "Gang War", new crime melodrama just released by Million Dollar Productions of Hollywood and dedicated to America's Negro law enforcers. Ralph Cooper is starred in the film, directed by *Henry Honick*, with Gladys Snyder playing the female lead. Center photo shows Cooper and Miss Snyder as Killer Meade and his sweetheart, Maisie Walford, embracing. Top left is Meade with his henchmen played by Reginald Fenderson and John Thomas.

throwing a rival in the phonograph racket through a plate glass door. Top right is a free-for-all battle between rival gangs of Meade and Lou Baron (Lawrence Criner) in a cocktail lounge. At bottom left is shown the colorful cabaret scene as Meade honors Maisie while at bottom right is the Killer trapped at last in a terrific gun battle. More than 150 persons are in this all-colored cast picture. (ANP PHOTO)

Two All-Colored Films In Product

NEW YORK CITY.—(RNS)—
With hopes buoyed up by the huge
success of the Federal Theatre's
Macbeth, which they changed to
suit themselves, and Mike Todd's
Hot Mikado which is also a far
cry from the way that Gilbert and
Sullivan intended it to be, Jack
Goldstein's Jubilee Pictures, Inc.,
have undertaken to see what they
can do with Othello in swingtime,
to be made as a movie instead of
a play.

With a cast composed of Lucky
Millinder's orchestra, Frank Wil-
son, Mamie Smith, Juanita
Hall, Choir of voices, and Edna
Mae Harris, the company is cur-
rently shooting at the Ideal Sound
Studios in Jersey, and the Metro-
politan Theatre in Newark.

Another all-colored film in the
process of production is the first
mystery to be turned out. Titled
"Mystery in Swing," it will star
Flourney Miller.

FDR's Son Signs 'Rochester' for His Picture

CHICAGO.—(ANP)—James
Roosevelt, visiting here last week,
announced the contracting of Ed-
die Anderson, Jack Benny's "Ro-
chester," to appear in the first pic-
ture under the Roosevelt banner,
"The Rat." Edna Mae Oliver, vet-
eran character actress, is the only
other person yet signed for the pic-
ture.

Winner of 'Oscar' Award Receives Guests



Call-3.29-40
A doctor and socialites visit-
ed Hattie McDaniel on the set
of the 20th Century - Fox set
of "Maryland," technicolor fea-
ture directed by Henry King.
From left to right: Dr. W.
Roderick Brown, tuberculosis
specialist of Pittsburgh, Pa.,
Mrs. H. H. Towles, Mrs. Louise
Lux of Los Angeles who are en-
tertaining the Browns as their
house guests. Hattie McDaniel,
actress, Mrs. W. Roderick Brown
and Ben Carter who plays the
role of Shadrack. Clarence
Muse who plays the role of the
preacher is the forefront.

Hundreds Buy Tickets to First Show Of GWTW Here But Some Are Unsold



THROUGH LONG WEARY hours yesterday morning a crowd of movie fans waited in line in Macon auditorium to purchase tickets to the opening performance of *Gone With the Wind* at the Grand theater one week from tonight. During his seven-hour wait, J. G. Price, 8 Lake

City street, sat in a chair, became the first to buy four tickets. An elderly Negro stood in line for two hours finally asked a theater official "is this where us gits food?" apparently having confused the box office with the federal food stamp plan office on the auditorium ground floor. (Staff photo by Coke).

Tickets to the opening performance of *Gone With the Wind* at the Grand theater next Wednesday night will still be available at the theater box office at 10 a.m. today.

Approximately 700 of the 1,000 tickets offered for the opening were sold yesterday at the box office in Macon auditorium but some good seats still are available on both floors, according to Barry, manager of Lucas and Jenkins theater here.

All future ticket sales will be at the theater box office, Mr. Barry said.

After standing in line for seven hours, J. G. Price, textile worker on S Lake City street, yesterday purchased the first four tickets sold to the opening performance, which will be given in honor of Miss Susan Myrick, Telegraph columnist who was technical adviser in the filming of the movie.

Mr. Price said he would take his wife and two children to the opening performance.

He had stood and sat in line at the auditorium from 4 a.m. until the box office opened at 11.

Second longest wait was that of Newsboy Leroy Farrell, 235 Washington avenue, who said he had been in line since 5:45 a.m.

All morning scores of persons stood patiently in line, falling back upon such pastimes as crocheting, reading and eating hot dogs. Some reclined on deck chairs, camp stools and one young woman even had presence of mind to bring a shooting stick.

Those who were reading novels were not reading *Gone With the Wind*, which they had read a long time ago.

Only four tickets were being sold to a customer.

Star in "Gone With the Wind"



Hattie McDaniels, whose brilliant screen work in the nationally acclaimed film epic, "Gone With the Wind" has marked her as one of the greatest screen stars of today, is seen above with Vivien Leigh (Scarlett) in a scene from the screen play. "Gone With the Wind" opens a reserved seat, two shows-a-day engagement at Lichtman's Lincoln Theatre on Friday, March 1.

MORE THAN 100 Joe to Play G-Man's Role URGE BOYCOTT in New Film Production OF EPIC FILM Benny Picture Leans Heavily on Rochester

By Staff Correspondent

March In Front Of Two
Theatres Carrying
Large Banners

"Gone With the Wind," Selznick's opus glorifying human slavery, opened here Thursday night, Jan. 25, with a chilly wind blowing from Lake Michigan and a chilly reception from 100 pickets marching in front of the Woods and Oriental theatres.

The pickets, made up of both races, represented the International Labor Defense, the National Negro Congress, the Workers Alliance, and the American Student Union. Headed by William H. Patterson, noted newspaperman and national vice-president of the International Labor Defense, the pickets carried signs reading:

"Boycott 'Gone With the Wind.'"
"The Negroes Were Never Docile Slaves."
"Abraham Lincoln Would Have Banned 'Gone With the Wind.'"
"Gone With the Wind' Slanders the Poor White South."
"Gone With the Wind' Stirs up Race Prejudice."

It is believed that the film will not be shown on Chicago's South side, where 300,000 Race members live, following the call of these organizations to boycott the picture.

NEW YORK—Joe Louis's next fight will be in the movies not in the ring. The Brown Bomber boarded a plane for Detroit early Saturday morning after being delayed because of foullement weather for over eight hours.

But before leaving New York, Louis revealed that he will return on May 1 to start work in another motion picture. The new film is entitled, "The Sign of the Zambie," and Joe will play the role of J. Edgar Hoover, the G-Man boss. Contracts for the film, which will be made in a Bronx studio were signed here last week with Producer Sherman G. Krellberg.

Other Sidelights

Paycheck left for Chicago his original home, Saturday after picking up his purse. His manager's share was held up, pending the outcome of a suit instituted by a band leader in connection with a skating promotion in Oakland, Calif.

Benny Leonard's pre-fight visit to Joe's camp was only a publicity stunt, but even it failed to lure the customers in for this one. It was the smallest crowd Joe has ever fought before in New York, only 11,620 paid admissions.

After Joe was forced to delay his trip to Detroit because of the weather, the champion amused himself at the Mingo Club and Jimmie Daniels's 116th Street spot. Freddie Guinyard, Joe's personal secretary, and Co-Manager John Roxborough were among those in the party at both places.

Incidentally, Joe's right hand man, Sonny Armstead, who once worked in Joe's camp, was honored with the gloves with which Joe kayoed Paycheck.

Colored fighters batted 100 per cent in the prelims, Perk Daniels and James J. Johnson winning their bouts without difficulty.

Before returning East, Joe will complete plans for the opening of his \$40,000 dude ranch and country club in the outskirts of Detroit.

Paycheck showed conclusively that he needed help more grievously than Finland, for whose benefit the fight was staged.

"BUCK BENNY RIDES AGAIN."

Produced by Paramount.
Directed by Mark Sandrich.
Presented at the Chicago theater.

THE CAST.

Buck Benny	Jack Benny
Joan Cameron	Ellen Drew
Rochester	Eddie Anderson
Phil	Phil Harris
Virginia Dale	Virginia Dale
Andy	Andy Devine
Peggy	Lillian Cornell
Brenda Tracy	Kay Lisker
Josephine	Theresa Harris
Dennis Day	Dennis Day
Porter No. 5	George Guhl
Last Porter	Billy Bletcher
Bellboy	Allen Wood
Bellboy	Monte Collins
Bald Headed Messenger	Harry Baldwin

By Mae Tinée.

Good Morning!

Buck Benny hies him to the lone prairie in this number. But it's not so vurr' lone, nor is he going there his idea. None.

There he is, all set in a sumptuous New York apartment, planning to spend the summer working on a radio show, when Phil Harris horns in. Phil has a lady friend in Reno getting a divorce and he thinks that he and Benny—and, of course, Rochester—should vacation there, and work, also, if there be need.

But Mr. Benny is adamant until a sister singing act collides with him. Literally. That is, one of the sisters of the act does. Her taxi and his car driven—if you can call it such—by Rochester, come together. Mr. Benny is very, very angry until he sees the face in the car window. Then he forgets all else. That face must not go out of his life. . . . He pursues the lady, who thinks him a bold, bad flirt. . . . She's mad on that score, but madder because she fears the accident may have made her late for an appointment—an audition at the very broadcasting station where Jack holds out. . . . Now, guess—?

Sure! He runs into her there, auditioning with her sisters. . . . They are the Cameron sisters and they hail from the west. . . . And they want to go BACK west. . . . And Phil

You hear Mary Livingstone's voice for the Cameron girls' high stepping quits himself to such gallant account courting. His Josephine can sing to speak—Mr. Benny's spirit—the not in person. Settings are smart, photography is splendid, and the director does a neat job. . . . A small bear, Carmichael, is a considerable asset to the scheme of things. Mr. Benny is, as always, happy and enjoys himself and you can have Phil Harris. Other members of the cast I liked. As is so often the case, Rochester—at ease. He enjoys himself and you can have Phil Harris. Other members of the cast I liked. Let's make a long story short—most steals the show from Mr. Benny. insipid and you can have Phil Harris. Other members of the cast I liked. They go west. And Benny pretends Audiences love him. This time he

THEATERS- 1940
PICTURE FILMS, ETC.

Hattie McDaniel, Star Of The Motion Picture "Gone With the Wind," Is Kansan

Black Dispatch 4-6-40

Motion Picture Academy Award Winner Is Daughter Of
Minister And Got Her Start By Playing "Bit"
Parts In Stage Promotions

Oklahoma City, Okla.
Actress Is Also Known As Singer

(Special for ANP)

WICHITA, Kan.—Here in this city is a group of proud citizens since the Motion Picture Academy awarded Hattie McDaniel one of its highly prized "Oscars" for her superb performance as a member of the supporting cast in the year's hit picture, "Gone With The Wind." For it was in this city that Miss McDaniel was born and reared.

Miss McDaniel is also known by hundreds of people throughout this state. They have known her ever since June 10, 1889, when Susan Holbart and Henry McDaniel became the parents of Hattie.

It was in Wichita that Hattie first was attacked by aspirations to "do things" on the stage. It was in Wichita that Hattie first appeared in public. Her father preached here and drew unto himself a wide circle of friends. It's no wonder then Hattie's success is nailed as a success for this city.

Hattie's winning the "Oscar" award was not entirely unexpected. Staunch friends around the city have long complained that she needed only a chance to prove what she could do. Now that Hattie has "arrived," the familiar "I told you so" is among the most often repeated comments mentioned regarding Hattie and the "Oscar" statuette.

In "Gone With the Wind," the film which gave Miss McDaniel's talent wide enough latitude to express itself completely, she has the role of a Mammy. In it she appears with Clark Gable, Leslie Howard, Olivia De Havilland and Vivien Leigh, who won the "Oscar" statuette for taking honors for acting in a leading role.

According to critics, Miss Mc-

bered by Hattie as the city where she got her most unusual break. She was broke when she reached there, and found no job waiting. All she could get was a place as a maid in the ladies' room of Sam Pick's Suburban Inn.

One night, after midnight, when all the entertainers had left, the manager called for volunteer talent from among the help. That was a clarion call to action for Hattie. She came right out of the ladies' room and launched into "St. Louis Blues." After that she never went back to her maid's job.

'Oscar' Winner in Action



Call 3-29-40

Kansas City, Mo.

VIVIEN LEIGH and HATTIE MCDANIEL, winners of the "Oscar" statuettes by virtue of having given the most outstanding screen performances of the year, won their honors by way of their work in "Gone With The Wind," the season's top-ranking screen production. The scene above records one of these moments in this epochal film.

'GONE WITH WIND' A SCREEN BONANZA

Ticket Sales at \$17,000,000

as Selznick and Loew's Get

\$750,000 Weekly Each

James
\$60,000,000 GROSS IS SEEN

4-5-40
1,600 Miles of Film Are Being
Shown in Nation, With Full

Release Not Reached Yet

James
HOLLYWOOD, Calif., April 24 (UP)—The richest bonanza in Hollywood's history, "Gone With the Wind," has passed \$17,000,000 in theatre ticket sales.

David O. Selznick, producer of the film, and Loews, Inc., its distributors, are averaging \$750,000 a week each in profits. From 50 to 60 per cent of this \$17,000,000 gross has been returned to Selznick and Loew's from exhibiting theatres. The total cost of the film was \$3,957,000, leaving Selznick and Loew's with a total profit to date of approximately \$4,000,000.

Studio officials have estimated it would gross \$30,000,000 in America alone—far more than any other movie—and that the foreign business would double that sum. Producer Selznick is in the East now, discussing with associates the problem of foreign release. Though most European picture houses continue to operate, it has not been decided as yet whether to exhibit the picture generally abroad or to hold the film until after the war. It is now being shown in three London theatres and has been released to the British Isles.

Four hundred and thirty-three technicolor prints, totaling 8,879,533 feet of film, or more than 1,600 miles, now are unreeling in America's biggest cities at an average price of \$1 per seat.

The picture still has not reached its regular release schedule and so far has been shown in only 1,000 cities. In Los Angeles alone it has grossed \$500,000. Many major pictures earn little more than that in the entire nation. Walt Disney's first cartoon feature, "Snow White," three years ago earned \$8,000,000.

The film has been cited by many picture executives to prove that the public will pay for good entertainment. Others have called "Gone With the Wind" a mixed blessing. They claim it has milked some communities dry of theatre ticket money and that films now showing barely are earning rentals.

Below: What goes on here? Something pretty funny to Buck Benny (Jack Benny) and Andy (Andy Devine). Rochester (Eddie Anderson) isn't quite sure it IS so comical. For lowdown on the joke—or nonjoke—see "Buck Benny Rides Again" (Chicago).

Tribune 4-28-40 Chicago, Ill.



Vaudeville News

Hattie McDaniel, the colored rising young comedian. Edna Still. Andrews Sisters and "Red" Skelton, the colored rising young comedian. Edna Still. complete to the screen is "Buck Benny Rides Again," with Jack Benny and "Rochester."

At the State-Lake theater Arturo Godoy, Chilean contender for Joe Louis' heavyweight championship, heads the vaudeville bill with his wife, Lela, and Freddy Fisher's "gangster" comedy band, George Downey, George Moore, and the Gate Sextet are also in evidence in the show. The film is "Castle on the Hudson," with John Garfield, Ann Sheridan, and Pat O'Brien.



Hattie McDaniel.

Grant \$15,000

For Movie On Race Education

Film To Be Featured At U. S. Negro Fair In Chicago

CHICAGO, Ill.—A grant of \$15,000 has been made by the General Education Board, at the request of the American Negro Exposition, to the American Film Center for a special motion picture on Negro education, which will be shown at the coming Exposition in the Coliseum, from July 4 to September 2, according to an announcement made by Jackson Davis, associate director of the General Education Board.

The film, lasting from 20 to 30 minutes, will tell of the progress and

needs of Negro life and education for the past 75 years since the emancipation.

Negro writers, musicians, and film makers will be used as much as possible in the production. The film will be shown at intervals during the entire 60 days of the celebration. The Coliseum can seat 4,000 persons.

A special advisory board has already been named to work with Donald Slesinger, executive director of the American Film Center, New York, in preparation of the special film. This committee consists of Dr. Channing Tobias, of the National Council of the YMCA, chairman; Arthur Wright, of the Southern Education Board; Dr. Rufus E. Clement, president of Atlanta University; Dr. F. D. Patterson, president of Tuskegee Institute; Dr. Charles Johnson, Fisk University sociologist, and Claude A. Barnett, director of the Associated Negro Press.



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Vaudeville News

Hattie McDaniel, the colored actress who for her work in "Gone with the Wind" became the first member of her race to win a Motion Picture Academy award, is making a personal appearance at the Chicago theater this week. Co-featured with her on the stage show are the famous



Hattie McDaniel.

Andrews Sisters and "Red" Skelton, rising young comedian. Edna Stillwell, the DuVernys, and the Debonairs complete the bill of performers. On the screen is "Buck Benny Rides Again," with Jack Benny and "Rochester."

At the State-Lake theater Arturo Godoy, Chilean contender for Joe Louis' heavyweight championship, heads the vaudeville bill with his wife, Leda. Stanley Fields, screen "gangster" actor, Freddy Fisher's "Schnickelfritz" comedy band, George Downey, George Moore, and the Gale Sextet are also in evidence in the show. The film is "Castle on the Hudson," with John Garfield, Ann Sheridan, and Pat O'Brien.

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Rex Ingram Says Sight of Him in Bathrobe Shocked Londoners More Than Nazi Bombs

NOV 15 1940

Occasionally actors like to eat, so a part is a part to them and thank you very much, but Rex Ingram is wondering if there is something ghostly in the casting that forever keeps tapping him for supernatural roles.

He will be remembered as De Lawd in the movie version of Green Pastures, and presently he will be conversation as the great Djinni (280 feet tall) in the Thief of Bagdad. Currently he is playing Lucifer, Jr., the son of the devil in Cabin in the Sky, the successful Negro musical fantasy at the Martin Beck Theater. From De Lawd to de devil is a bit of a gamut, and Mr. Ingram is concerned about where he is going from there.

There were times during the filming of the Thief when this speculation would have been purely a word exercise. Alexander Korda started it in London during the war, and the war nearly ended it. Mr. Ingram now refers to the incidents with a cackle, but they were quite unfunny when the Jerries were dumping bombs over South Wales.

28 Mile Bicycle Trip.

Nor was it comic to pedal a bicycle 28 miles from London to the Denham studio, and pedal it back when the day's work was done. There was no gas and a wheel was the only transportation. Soon after war was declared Mr. Ingram says he was roused from his bathtub by an air raid warning. He grabbed his bathrobe and dashed for the street. After one look at him the Londoners preferred the Nazi bombs.

Mr. Ingram is 6 feet 2 inches tall and weighs in at 230 pounds. To ease his makeup as the Djinni he grew a pointed beard and slanted his eyebrows. All he needed was a touch of brimstone.

Mr. Ingram says that the natives of Tenby in South Wales where the Thief went on location had never before seen a Negro.

"The company had been there several days when I arrived and the entire population, having heard of this strange creature, assembled at the depot to meet me. They were all very kind to me, though. Wales is a lovely place with the finest beaches I ever saw. It is heartbreaking to think of their quaint and beautiful

Entranced by Fight.

They were, though, Mr. Ingram says that one day they were shooting a scene in Milford Haven when the air raid warning came. "I rushed to my hotel. I was too entranced to be terrified and I stood out on the fourth floor balcony and watched the fight. 'I saw three planes shot down and the sight is indescribable,' he said. A new process of trick photography is used throughout the Thief and to protect its secret guards were stationed about the studio constantly, Mr. Ingram says. It was not even explained to him or Sabu or other principals.

"All I remember is that they kept shooting me against a blue background—the strangest blue I ever saw. They said it neutralized everything and did not register on the film. Don't ask me why. 'My physical relation to Sabu is as a cigaret to a shoe and they were constantly measuring this. A number of times in the film I pick up Sabu in the palm of my hand and raise him to my face and talk to him. Again, I place him against my ear so that I might hear him.

Never Played with Him.

"Yet I never played with him; not once in a single scene. All of my scenes were made of me alone. Sabu is superimposed on them."

Gas, no lights, no transportation, and difficulties on all sides forced Mr. Korda to finish the film in the Grand Canyon here. Ingram's role was completed and he did not go West with the company.

COLORED MOVIES MAY HELP U.S. IN DEFENSE EFFORT

DEC 17 1940

(By Science Service)
Louisville, Ky., Dec. 16.—New aid to national defense on the medical side may come from color movies shown at the Southern Medical Association meeting here. They are the first motion pictures ever taken of disease in the circulating blood of a living animal. The disease is malaria, the old "chills and fever" which scourged American troops during the Span-

ish-American war. With the supply of quinine, chief anti-malaria chemical, threatened by present war conditions, medical authorities planning for national defense have been worrying over the problem of protecting American troops from malaria if they should be sent to Central or South American tropics on hemisphere defense duty.

The color movies were taken by Dr. Melvin H. Knisely, University of Chicago anatomist now on loan to the University of Tennessee; Dr. Warren K. Stratman-Thomas, malaria expert of the Tennessee Valley Authority, and Dr. Theodore S. Eliot, associate professor of histology at the University of Tennessee.

They show that malaria kills by turning the fluid blood into a thick sludge which plugs up the tiny arteries and veins. Then, contrary to popular conception, the heart is literally worked to death trying futilely to push more blood against the blockade of this malarial sludge in the veins and arteries.

As the disease progresses, the color movies show, the power of the blood's scavenger cells to engulf the clumps of sludge-sticky red blood cells lessens or vanishes. Gradually much of the life-sustaining blood passages are blocked off.

This stage in the progress of the disease is known as the crisis. In some cases, the scientists reported, the crisis is successfully passed by the ensuing oxygen starvation, caused by exhaustion of the red blood cells, brings death. DEC 17 1940

Heparin, newly purified anti-blood-clotting chemical, prevents the formation of the dangerous malarial sludge in the blood. When heparin is used, however, the malaria parasites, or germs, multiply and kill by devouring the oxygen-carrying hemoglobin in the blood. Heparin makes it possible, however, to differentiate the mechanical and chemical effects of the disease and to study them separately.

New knowledge of the scavenger cells of the blood, as well as malaria was obtained from these color motion pictures, made possible by Dr. Knisely's adaptation of the quartz rod light for observing and photographing blood in the veins and arteries of living

animals.

The scavenger cells, it now is seen, "know" which material in the blood stream to grasp and which to leave alone as being harmless by a sticky substance which coats injurious substances such as germs or particles of carbon.

The changes produced in blood by other diseases than malaria, and the way some drugs or chemicals can counteract, may now be observed in living animals by the use of the techniques developed by Dr. Knisely and associates. Better defenses against many diseases may result.

ALL-COLORED LICKERS ARE IN WAY OUT

DEC 23 1940

HOLLYWOOD, Dec. 26.—(ANP)—It was rumored here this week that production of all-colored pictures would be discontinued at once and for all.

Coming as it did from the white heads of various technical branches of studio labor, such as cameramen, electricians, sound engineers, etc., whose business it is to keep posted, the rumor is believed to have definite foundation.

According to the report, the producers of the films, which in modern all-talkie and expensively made versions have afforded opportunities to colored actors and musicians for the past three and a half years, will go back to making white-cast pictures.

As all but one of these had been engaged in producing them before, catering to the white trade and releasing through the standard national exchanges, this will be an easy and safe step.

In each case they had ventured into this new field because they had been approached and influenced by colored promoters who represented to them that the theatres with large or complete colored patronage would prove a profitable field.

Protested Prices

At first this prediction seemed true, and throughout the country all-colored pictures drew large crowds and made money for the theatres. But before the producers could begin to realize even the initial cost of the films they had released, the exhibitors apparently began protesting the rental price asked for the sepia films.

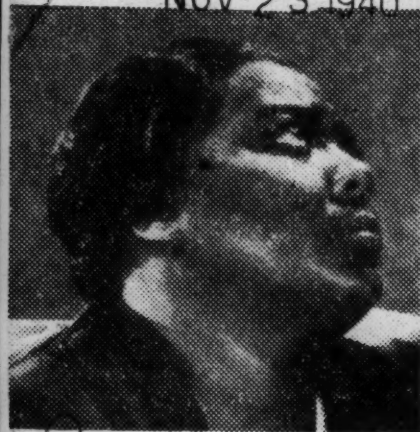
The average price asked by the producers of colored pictures was 35 per cent, but with only 400 colored patronized houses in the whole country to depend on, even this percentage would barely return the original production cost of a fairly good all-colored cast feature.

Headed by Million Dollar Productions, which in 1937 pioneered in making modern all-colored cast pictures from stories on colored life, these producers were:

Richard Kahn's Hollywood Productions, Jed Buell's Dixie National, Wm. Kackle's Supreme Pictures and several other smaller companies.

Stars of Stage and Screen

NOV 23 1940



LOUISE BEAVERS



FREDI WASHINGTON



HATTIE MCDANIEL



PAUL ROBESON



WILLIE BEST



THEODORE WARD

Jell-O's Dollface

Aside from Franklin Roosevelt—who is rated an amateur—smooth-tongued, silver-haired, 46-year-old Funnyman Jack Benny is the biggest voice in radio. With a Crossley (Co-operative Analysis of Broadcasting) rating of 42.4, an estimated audience of 11,000,000 families, he is so important to General Foods, his sponsor, that the company devotes more than three-quarters of its advertising appropriation for Jell-O to his show. Just what it costs to ballyhoo Jell-O is something General Foods keeps under its hat. But no secret is the staggering gross that Benny will rake in this year for 35 half-hour appearances before an NBC mike. The take: \$630,000, out of which Benny pays for an orchestra, announcer, gagmen and his cast, leaving a gratifying net before taxes of some \$350,000.

Besides this radio salary, Benny this year will have a neat income from Paramount Pictures, which will pay him an estimated \$200,000 for making a couple of cinemas. Last week, under Paramount auspices, Benny & Co. were shipped to Manhattan for the opening of *Love Thy Neighbor*, in which Benny and his fellow zany Fred Allen continue the weary mock feud that Allen cooked up four years ago.

As a moppet in Waukegan, Ill., where his father ran a haberdashery shop, Benny fiddled with juvenile orchestras, played for dances and firemen's balls. Proud hope of his family in those early years was that Benny would develop into a concert violinist. Instead he teamed at 17 with a vaudeville pianist named Cora Salisbury in an act called "From Grand Opera to Ragtime." As part of his business in this turn (for which he got \$15 a week), Benny sawed away with the little finger of his bow hand elegantly extended, pretended to be mesmerized by its motion back & forth. On the vaudeville circuit around Waukegan this was uproarious, and Benny eventually became something of a local favorite, making \$75 a week.

Not until after he joined the Navy in 1917 did Benny realize that his forte was ingratiating patter. Then, while appearing in a revue designed to step up recruiting and make money for the Navy, he cut loose with a couple of gags, got such a hand that he resolved to become a monologist. During his hitch in the Navy, Benny went under his real name, Benjamin Kubelsky. After the war he changed to Ben K. Benny, adopted his present name when people began to confuse Ben K. Benny with a fiddler named Ben Bernie. During the '20s Benny went onward & upward without much fuss or muss. He drifted into radio in 1932.

The Jell-O script is turned out by a 33-year-old wag named Bill Morrow, whose salary is \$1,500 a week, and his

assistant, Eddie Beloin, who makes \$500 less. Although the gags are theirs, Benny has a lot to do with shaping up the program. Each Monday he gets together with his writers either in the bedroom of his 15-room French-Colonial mansion in Beverly Hills or in his Paramount dressing room to talk over his coming show. With Benny's secretary Harry Baldwin furiously taking notes, the show is roughed out on Monday, worked over for the next few days, put into rehearsal Friday night.

A highly vocal partner in Benny's shows is Mary Livingstone, his wife. A onetime stocking clerk in the May Co. in Los Angeles, Miss Livingstone, nee Sadie Marks, often depresses her fellow workers



Acme

JACK BENNY
Even his valet gibes at him.

by the firmness she exhibits in advancing her convictions. So naturally, on the air, Benny plays a boastful but timorous character, who is a butt for everybody's gibes. He is badgered by Tenor Dennis Day, by Orchestra Leader Phil Harris, by Announcer Don Wilson, by Miss Livingstone—and by his valet Rochester. The Bennys have been married since 1927, have a six-year-old adopted daughter named Joan Naomi. Benny calls his wife "Doll"; she calls him "Dollface."

The bedroom where Benny works with his writers contains a four-poster bed, set in the midst of microphones, a recording machine, filing cabinets, a typewriter and a desk. Scattered about are innumerable pads and pencils. Like all the rooms in Benny's house, his bedroom is equipped with a radio and a public-address-system outlet.

Only fly in Benny's rich ointment last week was his difficulty in collaborating with Fred Allen in the radio promotion of *Love Thy Neighbor*. Allen is now a rival

of Eddie Cantor, who is handled by the same agency that handles Benny. If Benny should team up with Allen on a show, it would obviously do Cantor no good. Consequently the agency would dearly love to squelch the feud it once promoted.

They Are Talking Over Good Times



THEY ARE TALKING over good times and maybe prospects for their future in film as Ruby Berkley Goodwin, Hollywood columnist, left, and Hattie McDaniels and Ben Carter, two of the race's outstanding film greets get together on the lot at 20th Century Fox Studio. Miss McDaniels is widely sought for parts in several film features to be made in the future. Carter is soon to start work in a new picture, "Indiana."

News, Views, Gossip Of Filmland's Capital

SEP 14 1940 By Charles Glenn
HOLLYWOOD

Among the things we can do damned well without is foreign correspondents which makes the peace movement leader the villain of the piece. Not very funny, and a shade on the libel side . . . Add to that list the Warner Brothers picture, "You're in the Army Now," which will show a timid-soul emcee who becomes a commissioned officer and lords it over his boss who is a buck private. . . . Not only a fantastic impossibility, but something to make army life seem to have its pleasant aspects.

We don't need the 20th Century-Fox picture, "Yankee Doodle Goes to Plattsburg." We can do without

Hollywood Reporter notes that the Wendell Willkie "Information Please" short is gathering more folding stuff than old "Ferdinand the Bull." Which might give rise to professional jealousy, huh?

Among the Pictures

They've dragged out that old chauvinistic, race-baiting turkey, "Birth of a Nation." It recently showed in Dallas, Texas. The critic of The Dallas Times-Herald was very "liberal." He said it shouldn't be shown "for the duration of the war excitement . . . the picture was too inflammatory for exhibition in these times, as it revived racial prejudices and there should be a national unity."

Implying, we presume, that racial prejudice is okay in times of peace and prosperity. It's the same old south.

"Doc" Bishop is an executive at 20th Century-Fox. Last spring he howled that America would be in the war in 90 days and laid bets on it. The 90 days were up September 4 and "Doc" didn't pay off, so all the bettors hired a picket to pace up and down with a sign explaining the deal.

But that's not the only story about "Doc." In the recent campaign for Buron Fitts "Doc" did Fitts' publicity . . . and on company time. Which is one of the reason why it was so flamboyant. "Doc" will probably continue to work for Fitts since "Doc's" boss, Darryl Zanuck is Fitts' man from way back.

The Negro press is about to crack down on 20th Century-Fox. In fact, it's already cracking. "Maryland," made by 20th, was one of the worst of the chauvinistic pictures out of this place in a long time. George W. Harvey, religious editor of The Pittsburgh Courier is burning up over the thing. His blast centers particularly around the church scene of the picture in which Clarence Muse play the part of the preacher.

May We Recommend

While we're on the question of the Negro people and the way they

are continually slandered in the vicious drivell of Hollywood's Darryl Zanucks, we'd like to pass out a few bouquets to Metro-Goldwyn-Mayer, particularly to writers, Willis Goldbeck and Harry Ruskin and Director Harold Bacquet.

In "Dr. Kildare Comes Home," there is a scene, the climax, in which a delicate operation is being performed. After its completion, Lionel Barrymore says it's the greatest thing he's ever witnessed and adds, "Sir, allow me to congratulate a great man and surgeon" (or words to that effect). As he shakes the surgeon's hand, the surgeon is revealed as a Negro.

These Dr. Kildare things have been consistent in the touches which make them better-than-average program pictures. We hope they can keep it up.

Notes to the Noteworthy

After their abortion of history in "Roaring Twenties," Warner Bros. will do the same with "Fabulous Thirties." Frank Craven who made himself a good Hollywood job as the commentator in "Our Town," will do narration in "Fabulous Thirties."

Labor Day weekend is notoriously one of the worst boxoffice dates for any show. However, "Meet the People" sold out all three nights, including Monday, which is generally pretty bad at any time. . . . According to the box office, the most noticeable thing about the crowds was the predominance of union buttons. Which is as it should be.

If you care at all, Shirley Temple will be back in pictures after the first of the year. Her parents say that's the way Shirley wants it. That's the way she'll get it. . . . Metro-Goldwyn-Mayer was credited with the most vicious red-baiting ("Ninotchka") until Columbia's "He Stayed for Breakfast" came along. Now, M-G-M is trying to regain its reputation with "Comrade X" with which it is saddling Clark Gable.

The New York offices of Monogram Pictures have tied the can on 50 employees. They're moving west. They're very nice bosses, though. They told some of the clerical help

they could stay with the company . . . if they'd pay their own way out. The best inadvertent crack at G-guy Hoover who gestapoed the peace movements and peace leaders, is on the marquee at a suburban theater. It reads, "Gangs of Chicago—Opened by Mistake."

All-Colored Films Flop Because of Haphazard Methods and Bad Plot Material. Says Star

By TED WATSON

CHICAGO—Monte Hawley, the flashy star of all-colored motion pictures, who is vacationing here, has taken a lusty swat at the colored movie colony and the producers of all-sepia pictures.

Hawley, who has played featured parts in numerous flickers, states colored movies are suffering a hectic ordeal. The reason for this is simple enough for everybody to understand.

While the production of colored pictures are dazed from the poor showing their productions have made at the box office of theatres that cater to colored theatregoers, little thought has been placed on the numerous reasons why the race doesn't go for them.

Colored America cannot be blamed for handing "Sepia Hollywood" the cold-shoulder.

SEP 28 1940
Need Good Plots

Colored America, especially the theatre-goers, have lost all interest in colored flickers because of the fact that the stories portrayed by capable actors are not in accord with the general idea of the Negro and the life Negroes live.

The colored productions have "fopped" because colored America knows nothing of sepia gangsters. While most of these films are based around Negro gangsters and policy, an evil that is being fought vehemently every day throughout the United States, the money-crazed producers have overplayed their hands in flooding the market with these pictures which have no selling power.

Cowboy flickers are also taboo inasmuch as the Negro is concerned. Cowboys, gangsters and the gambling evil called policy are the three big "taboos" in Negro film industry.

In order to acquaint the producers of colored films with the type of pictures that are saleable throughout the many Negro vicinities and pictures that would be lauded no end, the first big requisite would be the injection of colored scenario writers in all the studios participating in the production of these films.

Use Discarded Stories

In many instances, white writers have been given discarded scenarios written for white performers to be re-hashed into material suitable for casting Negro actors and actresses. After the re-hash almost every colored actor has found it necessary to rewrite his own script to bring it up to the standards of Negro life. In many cases the dialogue has been changed

ed completely by the individual members of the cast.

One of the greatest faults in the colored film industry is the "rush act" handed the productions. Pictures such as "Mystery in Swing" "Duke Is Tops" and "Double Deal" plus others are called "quickies," a monicker derived from the short working time allotted the making of such pictures which are much inferior to grade "B" pictures.

Pictures as mentioned above along with dime westerns are filmed on Sunset boulevard in a section known as "poverty row." In this section smaller individual firms headed by money-crazed producers turn out "quickies" and reap thousands of dollars while the poor actors suffer at their mercy.

SEP 28 1940

Colored pictures are made in long shooting periods. A complete picture can be grinded out in six days. Incidentally this six days constitutes a working week as set up by the Screen Actors Guild with salaries ranging from \$66.50 to \$250 per picture. The price set-up is very closely adhered to by the white producers. Eight reel pictures that require a run-off time of one hour to 65 minutes, are definitely out and finished in six days.

All this and much more tends to retard the ability and success of our motion picture performers. In other words, if race actors and actresses were given more time and better stories decent colored films would emanate from the smaller firms' studios on poverty row.

Colored America should flood the office of the producers with letters demanding bigger and better stories for our actors. This in itself would create more jobs for the race in that profession plus giving the race something to boast about. Motion picture production at the present time in Hollywood is at a stand still.

New Negro Theater

The Negro Playwrights Company holds dedicatory meeting.

SEP 24 1940

THE night of September 6 saw a new theater born in Harlem, a Negro theater, of, by, and for the Negro people—and the whites as well. About two thousand people gathered in the Golden Gate Ballroom on Lenox Avenue and cheered the formation of this new group, which is dedicated courageously, at a time of imminent war, oppression, and rising race prejudice, to the solidarity of all oppressed and minority peoples.

The Negro Playwrights Company is sponsored by some of the finest artists of that race: Paul Robeson, Richard Wright, Theodore Ward, Langston Hughes, Edna Thomas, many others. Most of these people were present at the dedicatory meeting. Robeson, never in better voice, sang for the people—"Water Boy," "Old Man River," "Die Moersoldaten," the song of the new Russia, "Fatherland," various spirituals.

Greetings to the new enterprise were brought by Morris Carnovsky in the name of the New Theater League and the Group Theater. Hazel Scott, on her way to Cafe Society, stopped by long enough to sing a song and swing Liszt's Second Hungarian Rhapsody. Theodore Ward, president of the new group, replied to Mr. Carnovsky, and Richard Wright told his mixed audience how he had conceived *Native Son* and carried his conception into execution.

It was both significant and moving that every word spoken, by Miss Gwendolyn Bennett, chairman, by Mr. Ward and Mr. Carnovsky, by Miss Scott and Mr. Robeson, by Mr. Wright, invoked and strengthened the bonds that exist and daily grow stronger between oppressed people everywhere—whatever the "reasons" for their oppression: poverty, race prejudice, national chauvinism, religion. In such a mood and such a setting, there was established a new theater group that joins forces with a host of other peoples' organizations to drive oppression from the earth.

The new drama season opened horribly at the Biltmore with Dr. A. J. Cronin's play about other doctors called *Jupiter Laughs*. Nobody else did. The whole affair

was so dull, so mannered, so lacking in anything worth listening to that not even the free seats were filled.

Certain of Cronin's novels, notably *The Citadel*, have made excellent motion pictures that had a grasp of their subject and a point of view about it. Here, in the exposition of the character and works of young Dr. Verner, who though still not out of his internship is hot on the trail of a great therapeutist for nervous disorders, the older doctor, Cronin, must have been thinking of something else. But you needn't worry about it, for the play will be closed by the time you read this.

ATVAH BESSIE.

OCT 12 1940

Is Our Theatre Dying?

Glories of Past Compared with 1940

By HARRY P. BRANDON

NEW YORK—From a most happy condition that stamped it the most fruitful and promising soil for the colored performer, Harlem has fallen into the place where it is looked upon as the most barren spot in which to plant the seed of hope.

It is not without reason that such a state of affairs exists today, and while many will point to the inroads of the motion picture as underlying it all, there have been contributing factors which many are afraid to point out.

At least, it can be said that there are many in a position to direct attention to these factors, but whose hands, for many reasons, are tied.

Looking down the vista of the past, it is a strange corollary that where other races have made progress, the colored actor has shown marked signs of retrogression, and while he of himself has contributed considerably in retarding the steps of many among him who otherwise would have reached appreciable heights, a certain virus of greed gnawed at the foundation on which he had built his hopes.

In many avenues of human endeavor, we have leaned too heavily upon the support of an alien people with child-like faith and trust in Greeks bearing gifts.

Despite the deplorable conditions under which we have been living for a number of years, almost a score of motion picture houses here have been able to keep their doors open because of our patronage throughout the years.

Within the past twenty-five years at least six theatres have been built, from the ground up, in Harlem to cater exclusively to colored patrons, three of these theatres as motion picture houses, and three as houses to continue that form of entertainment which was in vogue up to the time "Shuffle Along" came on the horizon and Lew Leslie closed his last company of "Blackbirds."

So promising was the situation in the smaller houses of the

country that an alien element came into our communities of the East and like an octopus stretching forth its tentacles, this same element reached out and strangled the houses into which came scores of our performers who earned a livelihood.

Dudley and Gibson

When S. H. Dudley, one of the foremost comedians of the day, who headed the original Smart



EVELYN ELLIS

Set Company after the death of Ernest Hogan (billed throughout the United States as "The Unbleached Americans"), left the stage, he gave the better part of his time to conducting his booking offices and theatres in Washington.

John T. Gibson had closed his well-known Northpole Theatre, and was viewing the theatre from the more dignified setting of his Standard Theatre on Philadelphia's South Street.

Andrew Thomas had come into his own in the nation's capital at the Howard Theatre, and the Whitman Sisters, Whitney and Tutt, Frank

Montgomery, John Bright, Marion and Theresa Brooks, and a number of others producing shows experienced no difficulty, even in the Southland, where Frank Crowd was playing a prominent part in the theatre.

The Pekin Theatre in Chicago had long since closed its doors, but there were other houses catering to scores of acts and tabin producers.

Even white booking agents were doing a land-office business placing colored acts in both white and colored theatres, and it was from this rosy outlook that many white persons came among us to take more than their hundred per cent on their investments to other communities.



ALBERTA HUNTER

One writer on one of our newspapers saw through it all and warned the performers that the day of reckoning would come. A series of articles appeared nailing what he termed the factors that would eventually destroy the colored theatre

Something bigger and better had to arise from this great period, despite the signs indicating that termites were at work. Lester Walton, now minister to Liberia, in association with one Morgan Stern, took over the Lafayette Theatre, and brought among others, Mme. Sisserretta Jones, to Harlem. The Black Patti was fortunate that she lived in a time when the people of her own world and others could appreciate her. The age of hoofers and hip-swingers had not as yet been ushered in.

Billy King moved in with his "Over the Top" company and took New York by storm. Whitney and Tutt, for the first time in their career, swung into a real fine theatre in a colored community and set the town to singing. Leubrie Hill's "Darktown Follies" had previously established a record by sending over the footlights a number of songs, each number a hit.

Julius Glenn, without having gone to Broadway, reached his greatest triumph as a comedian among his own people. Theodore Pankey, the lad who had created a furore singing "On the Road to Monterey," with one of the Cole and Johnson shows, came back to his own in Hill's show.

Aida Overton Walker, the foremost actress, graced Harlem with her presence in her big act known as "The Puerto Rico Girls." Morse and Fry, Greenlee and Drayton, J. Rosemond Johnson, and a host of others from the finest theatres of America came to Harlem, for the setting was there.

C. Luckeyth Roberts and the late Alex Rogers offered Ida Brown at the head of "Baby Blues," and the late Richard Sterling Wright capped the climax when he appeared in "Other lo." That was a big night.

His Britannic Majesty's Consul brought along Sir Beerbohm Tree, one of England's greatest actors, and the late Charles W. Anderson, collector of the port of New York and friend of Theodore Roosevelt. The Rough Riding Teddy himself, was master of

ceremonies on that auspicious occasion.

Robert Levy moved in with the Lafayette Players and Harlem smashed the doors of the Lafayette Players to see Abbie Mitchell in "Madame X" with Walker Thomas, Tom Brown, Tom Moseley, Baby Townsend, A. B. DeComathierre, Hayes Pryor, and a host of those other actors among whom flashing memory recalls J. Francis Mores, Evelyn Ellis, Evelyn Preer, Eddie Thompson, Ida Anderson, Carlotta Freeman and Ma Williams.

When David Belasco, one of America's foremost producers, turned his eye to Harlem to take note of what was going on here, "Lulu Belle" at the Belasco Theatre down on Broadway was the result.

Charlie Gilpin had previously trod the boards with the Anita Bush Players down at the now New Lincoln Theatre, and went on to do "The Emperor Jones."

Paul Robeson was at that time making a name for himself as one of the foremost football stars, Paul was carrying on at Rutgers University, while Fritz Pollard had set the nation afire as a gridiron warrior at Brown University.

Howard P. Drew, master of the hundred, who had made the athletic world sit up and take notice, especially the great Alvah Meyer, only to pull a tendon as he was on his way to greater triumphs in the Olympics; Matthews of Harvard, also the great Lewis of the same University, all had the inspiring Harlem of that day to come to.

"Why speak of the dead?" That is what the old folks used to say, but we are walking forward with civilization (I hope) to be big enough to seek a rich cultural background upon which to build our work of the future.

And if you must speak of the living, look around Harlem and match that picture which I have drawn. A place as barren of theatrical inspiration as the plains of Ethiopia, with our only hope for an outlet being an occasional producer who is importuned to do something, and that something on what basis?

Why, on the Harlem that was as the Harlem that is, offers nothing of which to boast—at least not in the theatre, with no apologies to Mr. Frank Schiffman.

OCT 12 1940

Baltimore

They had nothing in common with us. They knew nothing of the hopes and aspirations of these entertainers in the theatre and if they had a suspicion of it, they cared less. The avidity of the people for the wholesome and rollicking entertainment offered, soon had the new investors trimming, cutting and doing everything within their power to put in as little as humanly possible and to take out that which only the greed of a Shylock would dictate.

The acts and tabloids came to Harlem fully set for what they had to do. The Crescent Theatre on 135th Street had reached the place where first nighters among the best people in Harlem sought entrance and taxed the capacity of the little house.

Mrs. Downs operated the little Nickolette on the same street not far from the Crescent and there Eugene Elmore, known to all Harlem as Frenchy, and Jack Dempsey (not the prize fighter) had their hands full trying to accommodate the crowds.

Our performers worked their way from the far West and brought with them their own music or their own arrangements. The tab producers had their scripts ready and nothing was left to guess work.

They formed a veritable procession to the "Land of Hope," the new land which had blossomed forth in all its glory after the riots in San Juan Hill. Even Brooklyn looked at the growth with envy and seriously considered making the theatre at the corner of Grand Avenue and Fulton Street into a colored house.

Array of Talent

Just look at the array of performers, at least some of those who came to Harlem, many from the big time, to entertain their own people in their own communities.

There were Abbie Mitchell, Mme. Flowers, the Griffin Sisters, the Whitman Sisters, Simms and Thompson, Tim and Gertie Moore, Hunter and Chapelle, Copeland and Payton, Tom Lemonier, Jeffreys and Settle, the Maharajah, Brooks the ventriloquist, the Original Rags Rastus, the great dancer, and too many others to mention at this time.

Not far distant from the Crescent Theatre, John Leubrie Hill put the finishing touches on "The Darktown Follies," which was later to bring to Harlem no less a figure in the theatre than Florenz Zeigfeld. Irvin Miller's first presentation of "Broadway Rastus" found the people in prospective and re-

sponsive mood.

Things had reached such heights right here in Harlem that ambitious white men made of the community their happy hunting ground for talent.

Sam Grisman, producer of the sensationally successful "Tobacco Road," took Eddie Hunter and his "How Come" Company to Broadway, and it was on that occasion that Alberta Hunter first pleased thousands of white auditors with her own version of blues singing.

Grisman held on tenaciously, despite the hard road which his initial effort encountered, and his next move was to place John Mason, the well-known comedian, at the head of another show to tour the colored houses and whip it into shape for Broadway. In the meantime, Jack Goldberg was the first to see the possibilities in all-colored night clubs, right in the heart of a colored district, but catering to white patrons. He opened the place which later won fame as Connie's Inn, and then came the Cotton Club.

Day of Reckoning

But all this time, our theatre was passing through a phase of its existence with nothing to presage the inevitable destruction which came after.

Milledgeville, Ga. Recorder
September 19, 1940

Going to New York? asks MARTHA SIBLEY



Exceptions

Among the exceptions first, to be mentioned is the play, "Green Pastures" more recently presented in Motion Pictures, where the drama of genesis of the Negro religion was given, and where the magnificent rendering of the Negro spirituals experienced over and over again when New York theaters are visited and moved one to such an extent that creative aspects of Southern Negro character and life are portrayed. Few are the exceptions in which the Negro is remotely represented and he never have I seen him done thoroughly justice.

limit to its range of mystery and an unchallenged picture of one of charm. The Negro melody is born of the unique spots on the face of the feeling, not fact, and the immediate feeling determines every rendering; therefore there can be no static route by which it may travel all the second time.

Other exceptions to the indictment that Southern Negro life and character are more often misrepresented on the New York stage, are found in the play "Porgy" and the play, "Mamba's Daughter", given here several years ago. In these plays there was a sincere interpretation of the life in the Negro quarters of a Southern city as found in Charleston, and South Carolina. "Cat Fish Alley" was made as convincing before your eyes as Broadway two hours later. The quaint order of things as they existed were made real but this vivid representation gave the plays their limitation. It must be known that Charleston, and its surrounding plantation life, its customs and decrees are as different in many respects from other parts of the South as the South is different from the East and the West. One saw in these plays

Understanding

With much common belief to the contrary, the Southern Negro still exists with all his original characteristics intact—his charm, his versatility, his faith—his patience, his quaintness, his wit, qualities previously mentioned and many more. He has these in as great degree as he has ever had them. These have been preserved not in penned script or chiselled marble, but in portraits of flesh and blood. The Negro has not been absorbed, eliminated or compromised. And this has happened because he has lived for the most part in a country and among people who love, understand and appreciate him As He Is.

Those of his number who were restless or discontented over the order of things found there in the South have left for other sections of the country. This is right and as it should be. Those that have remained and those who return—and their name are legion—want life as they find it there. They are happy mysterious folk, at the same time sensitive to their environment and yet unmarred by civilization.

Surely there is no inalienable right of man more to be coveted than the opportunity to be one's self, to propagate one's kind. This can never be practiced in a strained forbidding atmosphere of disapproval or misunderstanding, or in relationships where pressure is used to recast the mold. It is obviously true that conditions conducive to its maintenance could never have been the gift of one man, no matter how broad his vision for humanity or how high his altruistic motives, but this is a "freedom" that can be experienced only in a society that believes its significance and sponsors its existence.

THEATERS- 1940 PICTURE FILMS, ETC.

British Boycott "Gone With the Wind"; Theatres Object to High Rental of Film

LONDON, April 30—More than 700 British theatres boycotted "Gone With the Wind" today as Commons took time out to discuss why people of this country should be forced to pay a minimum of 70 cents in the afternoon and 90 cents at night to see that old gunrunner, Rhett Butler.

It is not that the British have anything against Rhett (though they think Scarlett is "a bit of aussy"). It is simply that they seem to feel his love comes pretty high at 90 cents, and the gentlemen assembled in sober session in Westminster this afternoon went to work to see what could be done about whittling down the price a little.

Metro-Goldwyn-Mayer, distributors of the film, are said to be asking 70 per cent of theatre takings, insisting on these minimum prices. A few days ago the Cinematograph Exhibitors Association urged all British exhibitors not to show the movie on these terms and today the Gaumont-British Corporation and the large Odeon Circuit announced they had no intention of showing the picture at their 700 theatres unless the rental was reduced.

Meanwhile, Major Sir Jocelyn Lucas rose in Commons and asked why, in view of the nation's desire to conserve its dollar exchange, rental films should not be limited. Before Major Lloyd George had time to answer for the Board of Trade, Neil MacLean, opposition Laborite, asked the government to investigate "the manner in which American film companies are abusing their powers."

Lloyd George replied he understood the rental of 70 per cent is "considerably higher than usual, but added it is not higher than the fee charged United States exhibitors for the same film."

Lloyd George pointed out to the House that the Cinematograph Films Act does not give the president of the Board of Trade power to regulate film rentals, but this did not satisfy Scotsman MacLean, who demanded to know if something could not be done to prevent Americans from charging "exorbitant prices" and predicted that when the war finishes movie theatres in Britain will be in the hands of United States producers.

Laborite John Wilmot suggested a way to control American producers is to refuse to issue import licenses to them unless they charge

reasonable rentals.

One chain of theatres, Associated British Cinemas, are now presenting the film here. It is showing in three theatres in London and playing to full houses every day.

COLORED MOVIES GAINING RESPECT

By EARL J. MORRIS
(Motion Picture Editor)

HOLLYWOOD, April 18—"There is no denying the fact that the colored motion picture goers are increasing," informed Ira "Buck" Woods, one of Hollywood's ace comedians, on an exclusive interview Thursday with The Courier. "Colored audiences are beginning to take the efforts of Black Hollywood seriously, and are becoming acquainted with the various screen personalities of their own race. Also the pictures turned out in Black Hollywood are getting better and better."

"It is true that the colored movies have a long way to go, but the actors seem to be improving in portraying their roles."

"For example, the white films are produced from two months to a year. The actors are rehearsed and rehearsed before they ever go before the camera. Then too, miles away in retakes and 'blow-ups.'"

The colored actors in an all-colored cast picture do a good job, considering that the entire picture is produced in less than a week. He usually gets his script the day before actual shooting.

He's made up and on the set by 8 a.m., a brief rehearsal, while the crew is focusing the camera. Then he or she does her stuff before the camera. The average number of retakes is about four, some

times it goes to ten. But this is a rarity. We broke all records with Clarence Muse's 'Broker Strings.' It was done in just four days."

Buck Woods, a screen veteran has played bits and parts in 71 pictures, and is as well known on the major studio lots as he is on the Black Hollywood sets.

NEGRO ACTORS GET \$250,000 ANNUALLY, MGM TELLS VISITORS

By EARL J. MORRIS
Motion Picture Editor

HOLLYWOOD, May 2—Seventy-five members of the clergy, representing 3,500,000 colored Baptists were conducted on a tour of the vast Metro-Goldwyn-Mayer Studios in Culver City by the Courier's Herman Hill, ace correspondent last Saturday.

The visiting ministers, here during their now famous "Goodwill Tour" of the West, were graciously greeted by studio officials as a special courtesy to The Courier. This marked the first time that such a large body of noted religious dignitaries had ever visited any motion picture studio. Secondly, Herman Hill was permitted to bring Courier photographers Frank Terry and Charles Williams on the lot with their cameras.

Louis B. Mayer, president of MGM studios was unable to personally greet the prominent guests of Los Angeles and vicinity, but assigned D. B. Sheffield, veteran Negro employee of his, to serve as the studio host.

In addition the studio assigned a coterie of men from the publicity department and the group of ministers motored through the city within a city.

The Baptist ministers were afforded an opportunity to study first hand the problems confronting the Negro in the film industry.

They wondered what this studio returned to the Negro in the way of compensation for the large Negro attendance at theaters throughout the United States. They learned that MGM spends an annual sum of a quarter million dollars for Negro actors and some \$78,000 for

50 Negro custodians a year.

The Publicity Department proudly pointed to the fact that they employed more Negroes a year for Mr. Mayer and studio executives than any other studio. They cited that in pictures like "Too Hot to Handle" which starred Clark Gable, that nearly every Negro in Hollywood motion pictures was given work. That they spent over \$35,000 on this film alone with Negroes.

"Stanley and Livingston" with Spencer Tracy, employed hundreds. The Tarzan series, with Johnny Weissmuller and other films with Africa as a background, afforded screen employment to the race.

The Mickey Rooney film "Huckleberry Finn" gave Rex Ingram a prominent role on the MGM lot.

It was pointed out that it was MGM who produced the controversial film, "Hallelujah" which had an all colored cast and starred Nina Mae McKinney and Daniel Haines.

"It was our studio," informed another member of the publicity department, that sought to preserve on film the life of that famous American scientist, George Washington Carver of Tuskegee. Clinton Rosemond, one of our regular players, portrayed the role of the eminent scientist. Mr. Rosemond has been a credit to our studio, to his profession and to

his race. He stays on our payroll and worked in all of the "Dr. Kildare" series.

"Furthermore, we added our bit against lynching by producing a film that had a strong argument against this crime in the picture 'They Won't Forget.' Clinton Rosemond earned the praise of critics everywhere for his unforgettable acting in this film."

"We received the endorsement of colored ministers throughout the country and the praise of the N. A. A. C. P. for daring to produce such a picture, which might provoke a storm of protest on this delicate subject."

"In the film 'Toy Wife,' Theresa Harris had a sympathetic role. In 'Golden Boy' we used a colored prize fighter, Clinton Rosemond and Alfred Grant to prove that the colored people also ran the gamut of emotions and that they too suffered like other peoples."

"MGM studios are most cognizant of the vast colored motion picture audience and we at all times try to keep a watchful eye so as not to offend any race or religious sect."

D. B. Sheffield, who served as representative for President Louis B. Mayer, is known on the studio lot as the right hand man of Mr. Mayer. He has been in the personal employ of Mr. Mayer for the past 21 years. He has served as a liaison for Mr. Mayer and studio executives for years. Sheffield is well liked on the set by executives and stars.

Hattie McDaniel, Little Buck wheat Thomas of Our Gang Comedies are contract players, while Eddie "Rochester" Anderson, Theresa Harris and Clinton Rosemond have all been on special contracts to the studio.

It was intimated that D. B. Sheffield was largely responsible for the fact that the 50 custodians on the lot are colored.

The Rev. Lacy K. Williams, president of the Convention, due to weariness of the trip was unable to attend the Studio Tour, Rev. J. H. Branham assistant pastor of Olivet Baptist church in Chicago was absent visiting his son, the Rev. John H. Branham, pastor of Cavalry Baptist church in San Diego.

The Studio Tour was led by Dr. D. V. Jamison, first vice-president of the National Baptist Convention from Alabama. Mrs. Jessie Mapp, vice-president of the Women's Auxiliary, Dr. J. Russell Barbour, editor of the Baptist Voice while Dr. William R. Carter and the Rev. George Albert Miller served as Los Angeles guides.

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RECEIVES S. O. S. FROM HOLLYWOOD



Miss Hattie McDaniels, star of the picture, "Gone With the Wind," was forced to cut short a personal appearance engagement at the Chicago theatre Tuesday and returned to Hollywood. The call came from Twentieth Century Fox studios requesting that she return for an immediate retake of the picture "Marvian L" scheduled to be released this

month. Miss McDaniels was to have remained at the Chicago loop house through Thursday but left Tuesday night by plane for Hollywood. Here Miss McDaniels is shown holding the Academy Award trophy given her for her work in the supporting role of "Gone With the Wind."

'Rochester' With His 'Kidnapers'



EDDIE "ROCHESTER" ANDERSON downs a can of beer while his "kidnapers," students of the Massachusetts Institute of Technology, Cambridge, Mass., look on. "Rochester" was scheduled to appear at Harvard. The Tech students persuaded him to leave his American airline plane at Providence, R. I., and motor to Cambridge.

Thinking that he was at Harvard, where he had the engagement, "Rochester" had entertained the Tech students for two hours before he learned that he had been "kidnaped" and was at the wrong school. When the "mistake" was discovered, "Rochester" was driven to the Harvard campus where a crowd of 1,000

which was waiting for him to appear at a smoker had dwindled to 300. The Harvard men were mildly put out by the Tech hoax, but took it in good spirit. A minor "riot" broke out, however, a short time afterwards and eight Harvard students were arrested. — INS Photo.

Crowds So Heavy That 'Rochester' Comes Near Missing Own Premiere

By ISADORA SMITH
(Staff Correspondent)

NEW YORK, May 2—If you were fortunate enough to have received one of the coveted gold tickets to the Harlem premiere of "Buck Benny Rides Again," or were foresighted enough to have purchased your ticket in advance, then the only two other things you needed band at the Famous Door in order to attend was a strong right arm to be present, while Benny Carter and a stout heart, for believe you and his orchestra played in the pit. me, the latter two were necessities. The picture itself is strictly Eddie From 5 o'clock people began to col- Anderson's and should have been lect in front of the theater, and by titled "Rochester's Return Ride."

3 it was as much as your life was worth to try and get through the crowd and up to the door. Not only was the mob too much for the 50 policemen to handle, but they in turn got excited and, between the mounted policemen riding into the crowd and the policemen on foot letting everybody stand still but the people who were trying to enter the theater, it was a grand mixup. Invited guests had to use the back stage entrance to get in at all, and "Rochester" himself, as the guest of honor, wasn't even able to make his way across the street from the Hotel Theresa in time to say a few words on the radio program which was a special feature of this welcome to him.

But when one finally fought his way into the comparative peace of the theater, there was much to be seen, as society turned out in full to pay tribute to that grand comedian, Eddie Anderson. Stars of stage, screen and radio, including Jack Benny, were there to see and be seen, as members of the profession put on an impromptu stage show before the picture showing. Willie Bryant was master of ceremonies and in his own inimitable fashion presented Ford Harris and Jones, a trio of tapsters; Arthur Bryson, who has recently returned from Europe; the Peters Sisters, those buxom beauties of song; Rhythm Brown, who fairly made his tapping skates talk; Madeline Green and Garland Wilson from Jimmie Daniels' spot, and Ella Fitzgerald and her pianist, who had slipped away from the rest of the

After the theater entertainment had concluded, there was still the reception that was being held at the Savoy Ballroom to honor the comedian. Here, although the dance palace was jammed with jitterbugs of all sizes and ages who wanted to do their best to show "Rochester" how glad they were to see him, the crowd was handled better and it was safe to walk around. The fastest and swiftest Big Apple contest ever was staged for the delectation of the Anderson party, which included Mr. and Mrs. Bill Robinson and Miss Ethel Waters and Eddie Mallory. And Rochester was even made an honorary member of the Four Hundred Club, which officially stamped him as having the Harlem stamp of approval for being an all-round regular fellow.

BUCKAROO EDDIE "ROCHESTER" ANDERSON AND WIFE HAILED



Harlem turned out en masse last week to hail America's most famous sepia cowboy, Eddie "Rochester" Anderson of radio fame, and his charming wife. Above, the famous comedian and his better-half stop signing autographs long enough to pose for photo-man.

THEATERS- 1940
PICTURE FILMS, ETC.

SCREEN 'FIND', BEN CARTER, IS HATTIE McDANIEL'S 'MATE'

Award Winner Is Wife In 'Maryland' to Ex-'Y' Secretary Who Stumbled Into Film Career—Stole Part In 'Little Old New York,' Which He At First Wanted For a Client.

HOLLYWOOD, Calif., April 25—Out here they're singing the praises of one of the race's future movie "greats" who crept up in back of the nation's unsuspecting movie public and producers and swent them off their feet with a small role in a picture called "Little Old New York." Ben Carter, who literally "stole" the picture, will appear as Hattie McDaniel's new screen husband in "Maryland," recently released by Twentieth-Century Fox. "Little Old New York" is still playing the smaller theatres, however, and if you haven't seen it, you'd better. It's worthwhile.

Just like Ben Carter stole "Little Old New York," he stole Hollywood. That's how he got into the movies. As an Aurora, Ill. YMCA secretary and erstwhile school teacher on vacation, Carter made a trip to Hollywood with no intention of breaking in the movies. He was making a walking sight-seeing tour of Hollywood in the vicinity of CBS studios, one day and walked up to the CBS studio gate. Ordinarily he would have found them locked but Carter looked like somebody the guard knew and thinking him a celebrity, the guard let Carter inside the electrically-guarded gate. Puzzled, the YMCA secretary wandered around the walls and corridors and looked and looked until he got tired of looking. While on his way into one of the studios, an official walked up to him, patted him on the arm in a friendly manner and wanted to know: "When'd you get in? You know I've got that part

all ready for you?"

Tickled at the thought that he might get an audition or even a small part in a picture in such a manner, Carter took the job orally for the laugh and adventure he might get out of it. The official wanted the celebrity for a piano playing and singing part. In some manner or other, however, the celebrity was unable to show up and Carter kept the job for three years.

From that experience Carter says he learned that money was to be made in Hollywood handling actors. He established an agency and for eight years he handled scores of colored clients. Last year, while trying to sell the services of one of his clients to Henry King, director of "Little Old New York," he pleaded most profusely. His sales talk was so profuse, so pleading, so eloquent and so funny that Director King saw in Ben Carter just the man he needed for the part in "Little Old New York." He refused to consider anybody for the part but Carter, promised him other starring roles.

King was right, Carter's acting in "Little Old New York," was sensational and as a result King has signed Carter and scores of his clients for appearance in the latest McDaniel-Carter picture "Maryland."

Gets Huge Wire From Movie Fans



HATTIE McDANIEL, who won the Academy Award for her excellent portrayal of Mammy in "Gone With the Wind," receives an enlarged telegram signed by approximately 5000 of her fans in Washington, D. C. Similar enlarged wires were sent her from Norfolk and Richmond, Va., where Lichtman theatres also showed the history-making film.

England Gives Hattie McDaniel Top Plaudits London Concedes Negro Did Best Job in "GWTW"

LONDON, Eng.—Great Britain's first triple film premiere took place last week when "Gone With the Wind" was exhibited simultaneously at three theatres—the Ritz, the Palace and The Empire. American reporters were surprised when Vivian Leigh played second fiddle to Hattie McDaniel in rave notices the following morning.

The English actress, who plays the part of Scarlett O'Hara, was treated kindly by the critics, but their best superlatives were reserved for the colored actress in the mammy role. The Times was of the opinion that the acting was almost always very efficient and it was more than sure that Miss McDaniel acts everybody else off the screen."

5,500 CROWD

Five cabinet ministers and nine ambassadors were included in the first night crowd of 5,500 who applauded the film at the three theatres. The opening had all the earmarks of a Hollywood premiere except searchlights, which were banned by blackout regulations.

Newsreel cameramen and photographers were posted inside and outside the theatres and autograph hunters hounded the celebrities. The curious were packed fifty deep behind the roped off enclosures.

M. I. T. Abducts Rochester

CAMBRIDGE, Mass.—The first riot of spring occurred in Harvard square Tuesday night and seven Harvard students were jailed and charged with disturbing the peace.

The riot resulted from a battle between students of Harvard and Massachusetts Institute of Technology over the services of Eddie Rochester as guest artist at a sorority dinner. Rochester was to have attended a smoker on the Harvard campus but instead showed up at Delta Kappa Epsilon house at M.I.T. He had been persuaded to leave the plane at Providence, R. I. and motor to Cambridge by M.I.T. students. Rochester thought he was at Harvard until some two hours after he had been seated at the Delta party. When he slipped out and phoned Harvard the trouble began and likewise the rioting and arrests followed.

Later the students at M.I.T., none of whom were arrested said they were playing a practical joke on the air film comedian. But it was no joke to the Harvard students particularly those who spoke through jail bars of deserted old Cambridge prison.

The whole thing was a mystery to Rochester who entered the M.I.T. banquet hall talking about Harvard not knowing he was in the arms of the "Harvard enemy." On the other hand the students of M.I.T. were having fun all their own so much so that Rochester became disturbed. Several times when he attempted to speak the students started laughing before the comic reached the climax of the story. And especially whenever Rochester came forward with something about dear old Harvard.

PREMIERE OF FILM ON NEGRO LIFE PLANNED

NEW YORK, Apr. 25—Members of an advisory committee which is to plan the film of Negro life and Education to be made this spring under the sponsorship of the General Education Board of this city, met at Rockefeller Plaza here this week. The committee, which is composed of Dr. Channing H. Tobias, chairman; Dr. F. D. Patterson, president of Tuskegee institute; Dr. Arthur Wright, president Southern Education Board; Dr. Charles S. Johnson of Fisk university; Claude A. Barnett of Chicago; and Doctor Rufus E. Clement, president of Atlanta university, met with Dr. Donald Slesinger of the American Film Center which will make the film as well as members of the technical staff.

The committee spent two days, Saturday and Monday, developing policy and reviewing background for the undertaking which is expected to be the finest educational picture ever prepared with Negroes as subjects. The advantages, the progress and the future needs educationally are to be set forth against the social background in which the group has developed.

The premiere of the film will be held during the American Negro Exposition at the Coliseum in Chicago, July 4 to Labor Day this year. The film will be one of the many moving pictures being gathered for continuous showing in the theatre which will form a part of the Exposition.

The advisory committee and the General Education Board which contributed \$75,000 for the purpose of making the film, expects that after the Exposition it will be invaluable to the various colleges and universities throughout the country as a documentary picture of educational achievement among colored people in America.

Education Is Subject Of Race Films

NEW YORK—Production of a documentary film on Negro education by Film Associates, Inc., is announced by the American Film Center, under whose auspices the film is being made. Production has been financed by a grant of the General Education Board.

The film, which will tell the story of Negro life and education, is scheduled to open at the American Negro Exposition in the Chicago Coliseum this summer. Following the Exposition opening it will be distributed nationally through theatrical and non-theatrical channels.

The advisory committee consists of Dr. Channing H. Tobias, senior secretary for colored work of the National Council of Y.M.C.A., as chairman; Dr. Charles S. Johnson, of Fisk university; Dr. Rufus E. Clement, president of Atlanta university; Dr. F. D. Patterson, president of Tuskegee institute; Claude A. Barnett, of the Associated Negro Press and the Chicago Exposition; and Dr. Arthur D. Wright, president of the Southern Education Foundation. The preliminary problems of the film were there gone over and agreement reached by all concerned. The producing company, Film Associates, Inc., is composed of Felix Greene, formerly with the British

Broadcasting Corporation; Theodore Lawrence, once Paramount's chief European sound engineer, later with Twentieth-Fox and United Artists; novelist Aldous Huxley; Irving Reis, originator and first director of CBS's Columbia Workshop, and more recently writer and director for Paramount and RKO; Henwar Rodakiewicz, former Paramount director and Metro writer; and Gerald Heard, author of "Science in the Making" and other books.

THEATERS- 1940
PICTURE FILMS, ETC.

Margaret Mitchell Refuses To Accept Presented Selznick for Producing



Producer David O. Selznick and Author Margaret Mitchell are shown chatting together in Atlanta during the festivities of the world premiere of the motion picture, "Gone With the Wind," last December 15. He offered her the trophy the motion picture industry awarded the film, but she refused it, saying he deserved it.

Telegram Sent Author Night Awards Were Made Is Released.

Margaret Mitchell turned down the "Oscar" which the Academy of Motion Picture Arts and Sciences awarded to David Selznick for producing the movie version of her novel, "Gone With the Wind." Both confirmed the news yesterday. As for the rumor Selznick is going to give her a bonus because of the success of the picture has been so tremendous, well, neither one of them knows anything about that. It appears just another rumor.

When first reported that Selznick was going to give the Academy Award won by the picture to the author of the novel, denials came from all sides immediately, but yesterday Selznick was prevailed upon to release a telegram he sent the author on the night the awards were made.

"Dear Miss Mitchell," it read, "Without your great book there would have been no award and I shall take the liberty of forwarding to you the award for the production 'Gone With the Wind' as soon as I can get it properly inscribed."

Told about the release of the telegram by Selznick, Miss Mitchell, through her husband, John Marsh, said she had felt any mention of the offer should come from Selznick and therefore had said nothing herself. Upon receipt of the producer's telegram, she said she replied:

"You are amazingly generous in offering to send me the trophy, but I could not think of accepting it. The award was not for novel writing but for movie-making, so the trophy's proper place is with you."

Selznick, in Hollywood, said he was not considering granting Miss

Mitchell a bonus beyond the \$50,000 he paid for film rights of the novel.

Selznick and Miss Mitchell first met at a party here the afternoon before the world premiere of the film and he described the event at that time as "the most thrilling event in a thrill-packed week."

"She's really wonderful," he exclaimed after the introduction and a brief chat, "and there's one thing for producing the movie version I'd like to put on the record right now. If everybody else in the world likes the picture and she doesn't, it's a flop. I've had some

thrilling moments in my time, but meeting Miss Mitchell tops 'em all."

Subsequent events have shown that Selznick had absolutely no cause for worry. Miss Mitchell broke a retirement of several weeks to make one of her rare public appearances at the premiere and spoke in the most glowing terms of praise and appreciation of the job Selznick had done in bringing her novel to the screen.

And as for "everybody else," it is reliably reported that the film already has grossed in excess of \$10,000,000. It is freely predicted the final figure may easily be twice that amount, making it the biggest money-maker of all time.

THE LIGHTMAN THEATRES
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A GREAT EVENT!

normal and quick
Starts SUNDAY, Mar. 24th
AT 2 P. M. *3:16-40*

Carver Theatre

NORFOLK, VIRGINIA
FOR ONE WEEK ONLY

DAVID O. SELZNICK'S production of
MARGARET MITCHELL'S
Story of the Old South

GONE WITH THE WIND

In Technicolor... Starring
CLARK GABLE

as Rhett Butler

LESLIE HOWARD • De HAVILLANI

OLIVIA

and presenting

VIVIEN LEIGH

as Scarlett O'Hara

With a Distinguished Cast of Colored Stars
Headed by the Academy Award Winner

HATTIE McDANIEL

THE WEEKDAY MATINEES WILL BE USUAL continuous performances with no reserved seats. For night shows and Sunday matinee all seats are reserved. Tickets are now on sale. You may come anytime from 10 a. m. up to 2:30 p. m. and see a complete performance.

BUY RESERVED SEATS NOW

On Sale At Box Office For

NIGHT SHOWS (8 P. M.) ALL SEATS RESERVED \$1.00 plus tax
SUNDAY MAT. (2 P. M.) ALL SEATS RESERVED \$1.00 plus tax

WEEKDAY MATS. CONTINUOUS NOT RESERVED 75c incl. tax

CARVER

'Gone With the Wind' At Elizabeth City

Gaiety on March 24

"GWTW" Star

When Hattie McDaniel was signed for the role of "Mammy," faithful servant of Scarlett O'Hara in the film "Gone With the Wind," which is coming to the Gaiety Theater in Elizabeth City, N. C., Sunday, March 24, for one day only, she turned back the calendar nearly three-quarters of a century. Miss McDaniel's grandmother lived and worked on such plantations as the Tara described in Margaret Mitchell's best selling novel of the Civil War South.

There is no better known "mammy" in films than Hattie McDaniel. Her round, beaming face, great size, expressive eyes, and versatile talent keep her in demand at all times. She averages sixteen screen roles a year.

Hattie was born in Wichita, Kansas, on June 10, 1898, the daughter of Susan Holbert and Henry McDaniel. Her mother was born in Nashville, Tennessee, and her father in Richmond, Virginia. She was the thirteenth child. Her father was a Baptist preacher, whose sermons were enlivened by songs offered during the services by Hattie's mother.

FAME AT SEVENTEEN

Fame first came to Hattie when, at seventeen, she sang over the radio in Denver with Professor George Morrison's orchestra. She was the first colored girl to croon over the air-waves. Her contralto voice has remained one of her assets. In the picture, "Showboat," she sang "I Still Suits Me" with Paul Robeson, and another number with Irene Dunne.

Stepin Fetchit

Stars in Play

NEW YORK, Mar. 28—(C)—Stepin Fetchit, the drawing voiced, lazy "take-off" of radio, stage and screen fame, the comedian par excellence, is now portraying one of the leading roles in the new white show which opened here in one of the legit houses along the Gay White Way, entitled, "Three After Three."

Such notable stars as Simone Simone, Mary Brian, Art Jarrett and Francis Williams are included in the cast of characters in the vehicle destined for a long run. While many of the critics a



MISS HATTIE McDANIEL, whose star performance in the role of "Mammy" in "Gone With The Wind," which shows at the Gaiety Theatre in Elizabeth City, for one day, March 24, won for her the academy award for the best supporting role in a 1939 film.

while back predicted that the great "Step" was 'all washed up' you will learn here that the comedian literally (and believe it or not) ACTUALLY steals the show.

'GONE WITH WIND' A LONDON SUCCESS

Record Advance Ticket Sale of £10,000 Reached at Three

Theatres Showing Film

£20,000 A WEEK FORESEEN

Britain Hopes Non-exportable

Profits Will Be Reinvested

—Critics Enthusiastic

Wireless to THE NEW YORK TIMES.

LONDON, April 19—The movie criticisms over last night's premiere, "Gone With the Wind," have

SEEN STARS



VIVIEN LEIGH, WHO WORE 32 COSTUMES THAT WEIGHED A TOTAL OF 1600 POUNDS IN "GONE WITH THE WIND," WEARS 4 SIMPLE COSTUMES AVERAGING 5 LBS. A PIECE IN "WATERLOO BRIDGE."



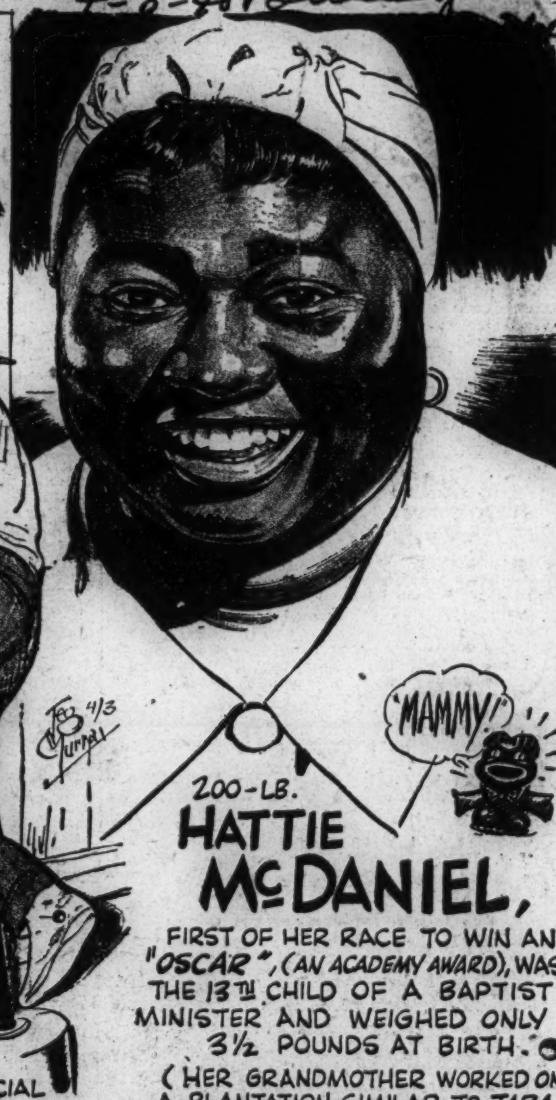
BECAUSE HE HURT HIS LEFT KNEE DURING FILMING OF "THE WESTERNER," THE PROP DEPARTMENT BUILT A SPECIAL SEAT FOR GARY COOPER TO USE WHENEVER THE ACTION DEMANDS.

ments of three London theatres, the Palace, Empire and Ritz, where the gargantuan production is being shown simultaneously, today turned to their box offices to discover that advance bookings had reached a record high of more than £10,000. It is anticipated that the three houses, which together seat 13,600 daily, will take in about £20,000 weekly until the end of May.

As the government until the end of next November will permit one-half of normal movie profits to be exported to the United States, David Selznick may get a handsome reward out of Britain from his million-pound enterprise. The British are hoping that some non-exportable profits will be reinvested in Britain to benefit their producers, actors and technicians.

The chief attractions of Selznick's three hour and forty minute show in the opinion of the majority of movie critics here, are the brilliance of its scenes, combined with flawless acting and concise faithfulness to Margaret Mitchell's book. In fact, The Daily Mail says that Hollywood "has shown more rever-

BY FEG MURRAY



200-LB. HATTIE McDANIEL, FIRST OF HER RACE TO WIN AN "OSCAR," (AN ACADEMY AWARD), WAS THE 13TH CHILD OF A BAPTIST MINISTER AND WEIGHED ONLY 3½ POUNDS AT BIRTH. (HER GRANDMOTHER WORKED ON A PLANTATION SIMILAR TO TARA IN "GONE WITH THE WIND.")

Nashville, Tenn. Banner August 22, 1940

gro Community Theater To Give Play

The Nashville Suitcase Theater, rapidly growing Negro community theater, will present its first open air performance of Langston Hughes' "Don't You Want to be Free," 7:30 p. m. Sunday at Hadley Park.

The group recently returned from Philadelphia where they attended the three-day national convention of the New Theater League, at which they presented a scene of

"Don't You Want to be Free." A report was given by William Hill, member of the Suitcase Theater, on "The Negro Theater in the South," which has since been published in the New Theater News and circulated nationally.

The Suitcase Theater has already set its calendar of plays for next season. Following the open air performance on Sunday, rehearsals will begin on Thomas Richardson's "Place: America."

The tenacity of audiences during the long showing was remarkable, although The Evening Standard recommends that there would be greater enjoyment in seeing the film in two installments in successive evenings.

The London Times describes it as "a really fascinating reconstruction of American interior decoration at its most opulent in the last quarter of the nineteenth century." The only mild rebuke comes from The Evening News tonight, which says that "this great film might easily be pruned of horrors, as these are no mes for scenes in which whole streets are cluttered with the bodies of wounded men."

THEATERS- 1940 PICTURE FILMS, ETC.

At The Alabama

"BUCK BENNY RIDES AGAIN," with Jack Benny, Ellen Drew, Andy Devine, Phil Harris and "Rochester."

Jack Benny goes to the wide open spaces for this latest picture which, it is said, is booked in Harlem as "Rochester in 'Buck Benny Rides Again,' With Jack Benny." Be that as it may, the Negro, as usual, steals every scene in which he appears and furnishes most of the picture's comedy, including one really clever line: Rochester, slapped at by "Carmichael," the dollar sign says, "Don't start nothin' with me. Remember, taxidermy ain't no lost art."

Ellen Drew, a highly decorative young woman, supplies the love interest in this western epic, while Virginia Dale and Lillian Cornell are by no means hard on the eyes. The picture is really a sort of vaudeville bill de luxe strung on a slender thread of a plot, and some of the vaudeville turns furnish the film's most entertaining moments.

Notable among these are the dances by the Abbot Girls, a dancing troupe who, besides performing miracles of precision, manage to remain graceful and are every one good looking. The songs of Dennis Day, known for his singing on Benny's radio program, are likewise well done, as are those of the Misses Drew, Dale and Cornell.

But, as intimated above, it is Rochester who is the real highlight of the picture, with his smooth comedy and smoother dancing. Phil Harris, by the way, is a much better actor than one would expect, for after all, leading a band is his business.

Songs in the Benny picture include "Drums in the Night," "Say It," "My, My" and "My Kind o' Country."

A Paramount News featuring scenes from last week's Birmingham Air Carnival; the March of Time, devoted to the youth of America and a program of organ music by Bob McCombs, pinch-hitting for Stan Malotte, complete the program for the week at the Alabama. Mr. McCombs is an expert organist, but maybe after he has played the Alabama a while he will realize that closing a few stops helps the ears of the audience. After all, that is a powerful organ.—JACK LACY

DEMAND LONDON BAN "GONE WITH THE WIND"

LONDON, June 6 (ANP)—The Colored People's Association, comprised of Indians, Egyptians and West Indians, has assailed the film "Gone With the Wind" as "insulting to the Negro community" and has asked the home office and the London County council to ban the picture.



ABOVE-BILLY LEE, CORDELL HICKMAN AND THEIR DOG
PROMISE IN THE DISCOT EATER at the Ritz

Negro Education Theme Of New Film Production

Production of a documentary film on Negro education by Film Associates Inc., has been announced by the American Film Center under whose auspices the film is being made. Production has been financed by a grant of the General Education Board.

The film, which will tell the story of Negro life and education, is scheduled to open at the American Negro Exposition in the Chicago Coliseum this summer. Following the Exposition opening it will

be distributed nationally through theatrical and non-theatrical channels.

Film Story Of Race Life, Education

The story of Negro life and education is being filmed.

The technical staff and committee on supervision met Friday at Atlanta University to "review and outline the film and to

hear the report of a survey which has been made by the technical group."

The committee expressed itself as pleased with the progress which has been made and feels that the film will be epochal in its presentation of Negro life and education in America.

The technical staff has already "shot" some scenes while the background outline of the picture has been completed.

The picture is being financed by the Associated Negro Press with an appropriation of \$15,000 and is being developed under the auspices of the American Film Center of Radio City, New York, a group which specializes in educational films.

TO SHOW PROGRESS IN EDUCATION

The film is expected to show the progress the Negro race has made in education during the past 75 years. It will give background of Negro life in America, particularly in the South and will show every phase of current day school activities from the poorly equipped rural school through the country training and secondary schools up to universities.

Officials say there will be a colored narrator and that one of the outstanding colored composers will write the incidental music for the picture.

The committee which has supervision of the film consists of Dr. Channing H. Tobias, Dr. F. D. Patterson, president R. E. Clement, Dr. Donald Slessinger, of the American Film Center; Dr. Charles S. Johnson, Claude A. Barnett and Dr. Arthur D. Wright.

ONE OF TWENTY FILMS

The film is being made for the American Negro Exposition to be held at the Coliseum in Chicago. July 4 through Labor Day. It will be one of twenty films of Negro Life which will be shown free of charge at the exposition.

Following the exposition, the picture will be shown at schools, colleges, and theatres throughout the nation, the purpose being to use whatever funds are secured as part of a revolving fund to make additional educational pictures.

Members of the committee and technical staff had luncheon at the Atlanta University dormitory and dinner at the home of Dr. Clement.

"MY WORD, A BIRD"

That's What London Critics Said Of

Star In 'Gone With The Wind'

Race Players

Hard Hit As

Filming Lags

LONDON—"My word, she's a bird," screamed thousands of picture fans here as "Gone With the Wind" was unfolded on the screen here for the first time three weeks ago. Then to make it unanimous the critics came out flatly and said Miss McDaniels' acting was the whole works.

Not only that but the critics to a man said they saw no justification in American critics claiming that the film itself is the work of art. One critic writing in "Punch" said: "Miss McDaniels is the star of the picture and her work stands out alone in its several hours of screening."

Considerable noise was made about the picture's coming to London and thousands of first-nighters were on hand the day it made its debut on this side of the pond. But about to churn up the waters of the the patrons and the critics alike thought the film too sordid in its theme and characterization for good theatre. "Nothing educational," one critic said, adding, "I am not sure that it is a good picture for clean-minded folk to see, and certainly not sane mind matter for children."

However, all the critics thought Miss Hattie McDaniels was marvelous in the picture.

Hattie McDaniels A Sensation With Washington Folks

WASHINGTON, D. C.—Hattie McDaniels, star of "Gone With the Wind," opened here Wednesday to a packed house at the Lincoln theatre. Miss McDaniels who is on a personal appearance tour has wowed patrons wherever she has appeared but in no city yet visited has a demonstration such as witnessed here greeted her arrival. She was paraded about the streets and following her opening has been feted by leading socialites daily.

Number of Extras Called This Week In Minor Roles

By HARRY LEVETTE

HOLLYWOOD —(ANP— With the German "Blitzkrieg" smashing through Amiens and Arras, and about to churn up the waters of the English channel, every thunderous volley shakes Hollywood. For all those big and little countries now at death grips with the Beast of Berlin, were important markets for Hollywood productions before the curtain rose on the most terrible real life drama of all times. Just as the fate of England and France "lies in the lap of the Gods" so does the motion picture industry future depend a great deal on who wins the war.

Even before the conflict broke Germany had practically stopped buying American made films, as they had Russia and Japan. American standards as displayed on the screen were distasteful to dictator ruled countries, but England, France, Australia, and other fields were still open and fertile until the September war clouds appeared. But there is no time for movies when one has to dodge air bombs, and no brightly lighted marquees may show through a blackout. There is no fun when all is death and destruction.

Nevertheless even though the market is chopped practically in half, Hollywood goes on making pictures. For South America, the Hawaiian and Phillipine Islands, Mexico, the West Indies, and other war-free sections of the world still has time for the cinema. Hence all the studios are in production to a more or less degree, but there are at present but few stories calling for any considerable number of colored players.

WHO'S WORKING

At Universal—in "A Modern

Monte Christo," starring Victor McLagen, Charles Butler, casting director for Central Casting Bureau placed Art Ellis, Harold Farley and Henry Hastings. Hastings was chosen for his mobile and comic facial expressions.

Twentieth Century-Fox, in added scenes for the already famous "Maryland" Crutis Hamilton worked for Director King. Starting last Tuesday morning Thomas Williams, Sam Marlowe and Archie Arnette were called to play the parts of grooms.

At MGM, in Robert Young and Maureen O'Sullivan's screen drama "One Came Home," Richard Coleman and James Davis were on location for four days. Returning Monday, Floyd Shackleford was added to form a dusky trio for this picture on the MGM lot.

Art Murray has been working at Paramount Studio as a stand-in for Willie Best, droll comedian who is busy in a feature role in a new comedy. Incidentally Willie who used to be called both by friends and studio officials, "Little Step," does not have to sail under the banner of Stepin Fetchit any more. Although he resembles Step a great deal, only his own name is applied to him, and he has built up a reputation as a droll, lazy character in his own right.

Louella Parsons Lauds Work of Negroes in Picture, 'Maryland'

Tribune 7-13-40
HOLLYWOOD. — Louella Parsons, motion picture columnist for the *Los Angeles Times*, praised the work of colored actors and actresses in the 20th Century-Fox film, "Maryland," which was previewed here last week.

"It isn't the white folks who steal the show this time, but Hattie McDaniel, last year's Academy Award winner, and Ben Carter, who are so funny the audience applauded them," she writes. "Carter is really a find. Clarence Muse deserves special mention in his role as Rev. Bitters. The whole Negro setup is usually good with a cast of talented players, among them a pretty girl named Artie Lee Branche who took my chauffeur's eye when she appeared in court as a witness."

Broadway Hails Hattie McDaniels Of The Films

Defender
NEW YORK—Many of the present day Race folk who have attained fame and fortune in their chosen professions will readily tell you that they reach the stage after having refused their "pull" and conhad Russia and Japan. American connections." As in every case one is bound to find an exception and in the theatrical field that exception is Miss Hattie McDaniels, the first colored lady of Movieville, who gained public fame by "hard work and the sweat of the brow."

Chicago, Ill.
In her dressing room at the Paramount theatre where she's doing five shows a day for the next two weeks, the stoutish star whose performance in "Gone With the Wind" was rated highly by the critics, told this reporter that ever since she could remember she always had to work for what praise she garnered for herself. I am proud to be on Broadway, she told reporters.

"Sometimes success doesn't always seem to come right away to a person but somewhere in his life his ship is bound to come in," she continued. "For more than twenty years I've been working hard, always keeping in mind that some day I would reach the top."

If our younger generation would remember this advice when the going gets rough there'll be a much better and brighter future for them."

THEATERS- 1940
PICTURE FILMS, ETC.

RENAISSANCE

7th AVE., At 137th STREET

Begin Tuesday, June 18

FIVE DAYS ONLY

GONE WITH THE WIND

MATINEE PERFORMANCES

Continuous From 10 A. M.

(Picture Starts At 10 A. M. and At 2 P. M.)

Evening Show At 8:15 P. M.

Reserved Seats Now On Sale

"GONE WITH THE WIND"

will be shown in its entirety—exactly as it is now being presented on Broadway. It will not be shown at any other neighborhood theatre this year.

"Gone With The Wind" At

Renaissance Theatre

The Renaissance Theatre proudly announces the presentation of "Gone With The Wind" for a limited engagement of five days beginning Tuesday, June 18th. This will be the only neighborhood presentation of the picture during the current year.

Enough is already known of "Gone With The Wind" to make this announcement of unusual importance. It is by far the greatest motion picture that has ever been made. It has established unprecedented attendance records wherever it has been shown in the few selected theatres throughout the country. It is still playing on Broadway. Critics were unanimous in their praise of "Gone With The Wind". All called it the most

faithful portrayal of the world famous book in the world of talking pictures. It has a cast of thousands headed by the world's outstanding stars including Clark Gable and Vivian Leigh. "Gone With The Wind" is also notable because it brought undying fame to a colored actress. Hattie McDaniel won the coveted Academy Award for her marvelous dramatic performance throughout the picture. Eddie Anderson (Rochester) and Oscar Polk also have splendid parts in the supporting cast.

The Renaissance announces that "Gone With The Wind" will be played without any eliminations whatsoever, exactly as it is now being presented on Broadway.

MISS MC DANIELS FETED LAST WEEK

AT CAPITAL CITY

WASHINGTON, D. C. —(ANP)—Hattie McDaniel came to Washington last week and promptly proceeded to take the town by storm. The star of "Gone With The Wind" arrived on Friday morning to do a week's personal appearance at the Lichtman Lincoln Theater on You street, her first appearance in this city and the next to the last stop on her nation-wide tour. Miss McDaniel leaves Washington to appear at the Paramount Theater in New York City.

A series of affairs arranged for her entertainment completely surprised the buxom star. The first was a breakfast at Harrision's through the courtesy of the Lichtman Theatres, attended by newsmen and women and officers of the theater chain. With this distinguished a guest, Mr. Harrison, himself, supervised the affair at which Miss McDaniel occupied literally and figuratively, the center of the stage.

At the last show Friday night, Sigma Gamma Rho sorority presented Miss McDaniel a beautiful basket of flowers and the audience responded in most approved fashion to Miss McDaniel's offerings. She sang, recited, answered questions, did scenes from GWTW, and told interesting stories of her screen work. Her imitation of Sophia Tucker and Mae West brought the house down.

WEDNESDAY, THURSDAY, AND FRIDAY

JUNE 19, 20, 21, St. Louis, Mo.

THE SCREEN'S GREATEST PRODUCTION

GONE WITH THE WIND

Four Sensational Hours In Technicolor
EXACTLY AS SHOWN AT LOEW'S THEATRE

Starring

CLARK GABLE VIVIAN LEIGH
HATTIE Mc DANIELS

AND A BIG CAST OF FAVORITE PLAYERS

Open At 10:30 a.m. First Show 11 a.m.

Come Anytime from 10:30 Up to 3 p.m. And

See A Complete Show for 75c, Tax Included
Nights, 7:30 to 12 Midnight

One Complete Show Only, for \$1.12

DON'T MISS YOUR LAST CHANCE TO SEE THIS



HATTIE McDANIELS

Flying to a smoker at Cambridge, Mass. for Harvard students, Jack Benny's drawling stooge Rochester (Negro Eddie Anderson) was persuaded to leave his plane at Providence, R. I. by a delegation of students who drove him lickety-split to a D. K. E. smoker at Massachusetts Institute of Technology. Informed, 200



MR. ANDERSON & FRIENDS

He mistook them for Harvard men.

Harvard students noted riotously. Uninformed, Rochester thought he was at Harvard until two hours later he discovered the awful truth.

"BIRTH OF A NATION" AGAIN

THE 55th STREET PLAYHOUSE is planning to present a revival of David Wark Griffith's "The Birth of a Nation" at an early date. Numerous protests have already been made to the manager of this theatre, Martin J. Lewis, pointing out that this film has been barred in practically every section of the U. S. because it is a story that arouses prejudice and hate within the bosom of those who see it. It is definitely a slander on The Negro race and a distortion of fact.

Mr. Lewis has written The Age that it and when "The Birth of a Nation" is shown at his theatre, it will be shown in such a manner and version which cannot by the widest stretch of the imagination be considered offensive to the Negro race or as a glorification of its enemies. In other words, he plans to eliminate the objectionable scenes, and explains that he wants to present the film because it represents the first progressive step in the motion picture art.

It happens that Mr. Lewis is of the Jewish race and this argument would not be permitted by other members of his race, were he to book a Nazi picture on the grounds that it represented "the first progressive step in motion picture art."

"The Birth of a Nation" will always be associated in the minds of the public with the Ku Klux Klan and the reconstruction era of the South, and for that reason will tend to revive old controversies and old hates. For that reason, it should not be shown under any circumstances, for if it can be revived in New York other cities might follow the example and might not cut out objectionable parts.

Sorority Fetes Hattie McDaniels



Hattie McDaniels, distinguished actress and Mammy of "Gone With the Wind," is shown in the center of the above picture. With her are some of her Sigma Gamma Rho sorors who gave a party for her last Friday night at the home of Mercedes Gilbert in Jamaica, L. I. Others included in the picture (but not in the order mentioned) are: Rubye V. Hawthorne, second anti-basileus; Violet Bullock, grammateus; Beulah S. Walker, basileus of Kappa Sigma Chapter; Eunice Jackson, anti-grammateus; Dorothy Alexander, tamiochous; Miss Gilbert, chaplain.

Plan to Film Picture Based On Negro Life

6/16/40
Washington, D.C.
CULVER CITY, Calif. — Plans for the production of a motion picture dealing with the plight of the colored race in the United States have been announced by George Miller, of this city, author and independent producer.

Miller is author of "The McGinty Family" of the Hell's Kitchen series, a creator of animated cartoons, and has produced a serial radio program, "Tom Sawyer," from Mark Twain's Cave in Hannibal, Mo.

The film will have an all-Negro cast, and like "The Grapes of Wrath" depicted the plight of the white sharecroppers in Oklahoma, will portray the situation of millions of American colored folk, set against a background of the present war in Europe and the deep South.

Title of the production is "Confetti—Blown Away." A number of prominent Negroes in this country have expressed their enthusiasm over the story.

Signs Long-Term Contract



6/16/40
Washington, D.C.
BEN CARTER is shown signing the long-term contract which will establish him in the theatrical world. Carter's latest picture is Republic's "Shoulda Wives Work," in which he takes on the Oxford accent when his employer goes to England to live. Darryl F. Zanuck predicts that Carter will be one of the great comedians of all times.

THEATERS- 1940
PICTURE FILMS, ETC.

NBC To Broadcast Affair Over Chain

NEW YORK CITY—(SNS)—“Hollywood Goes to Harlem” is the slogan adopted by Paramount for the first world premiere of a motion picture ever held in Harlem, done only as the Hollywood experts can do it, for the formal unveiling of “Buck Benny Rides Again”, the Jack Benny starring vehicle in which Eddie (Rochester) Anderson and Theresa Harris play important featured roles.

The Harlem world premiere of the Benny-Anderson film is scheduled for Loew's Victoria Theatre on Tuesday night, April 23, one day prior to the regular opening at New York Paramount Theatre Times Square, where it is booked for a four week run.

TO HAVE ALL TRIMMINGS

While plans for Harlem's first world premiere are still in the formative stage, it is certain that Paramount intends to stage the precedent-shattering affair as the most pretentious film opening seen in New York in years.

Present plans call for a premiere staged with all of Hollywood's familiar trimmings; the same as done for every important flicker opening at Grauman's Chinese Theatre, including high-wattage street flood lamps, grinding news-reel cameras, a special coast-to-coast lobby broadcast of arrival of celebrities from the theatrical screen, radio, music, newspaper, sports, political and social worlds. In addition to the personal appearance of Eddie (Rochester) Anderson and possibly others who appeared in the film including Jack Benny, Phil Harris, Andy Devine.

At the conclusion of the world premiere at the Victoria, Rochester will be the guest of honor at a monster testimonial reception to be held at the world famous Savoy Ballroom on Lenox Avenue, the festivities tentatively scheduled for a special events two-hour coast-to-coast broadcast. Present plans call for every performer of note, now in the New York vicinity, to appear before the NBC microphones.

TO ARRIVE APRIL 18

The inimitable Rochester is scheduled to arrive in Harlem from Hollywood on Thursday morning, April 18, detraining at the 125th Street station, where he will be officially greeted by a welcoming committee of celebrities and presented with a floral horseshoe by Miss Cissy Bowe, selected “Miss Harlem—1940” in a recent Savoy Ballroom contest.

Rochester will parade from the station, through West 125th Street on his famous black horse, escorted by the welcoming committee officially representing newspapers, lodges, fraternities and others in Harlem's civic, industrial and social life.

A special police guard of honor will patrol the route, terminating at the Hotel Theresa, where Rochester will reside as a guest during his New York sojourn.

Rochester Takes Harlem as Guest at World's Premiere

NEW YORK—More than 20,000 Harlemites jammed the streets, tied up traffic and broke police lines when Rochester came to town.

The world premiere of the film, “Buck Benny Rides Again,” starring Jack Benny and featuring Eddie (Rochester) Anderson, was held at the Victoria Theatre Tuesday night and this was the signal for pandemonium to break loose.

Rochester, in whose honor the premiere was staged at the Victoria Theatre, got through the ovation with a single mishap. To wit, he was just two minutes too slow in getting his pants on and, as a result, got to the theatre after his station WHN broadcast had already gone off the air.

Elite Attend Affair

Rochester, his pants finally on, pulled up in front of the theatre in Benny's private limousine. It was the elite of Harlem which piled helter-skelter into the lobby.

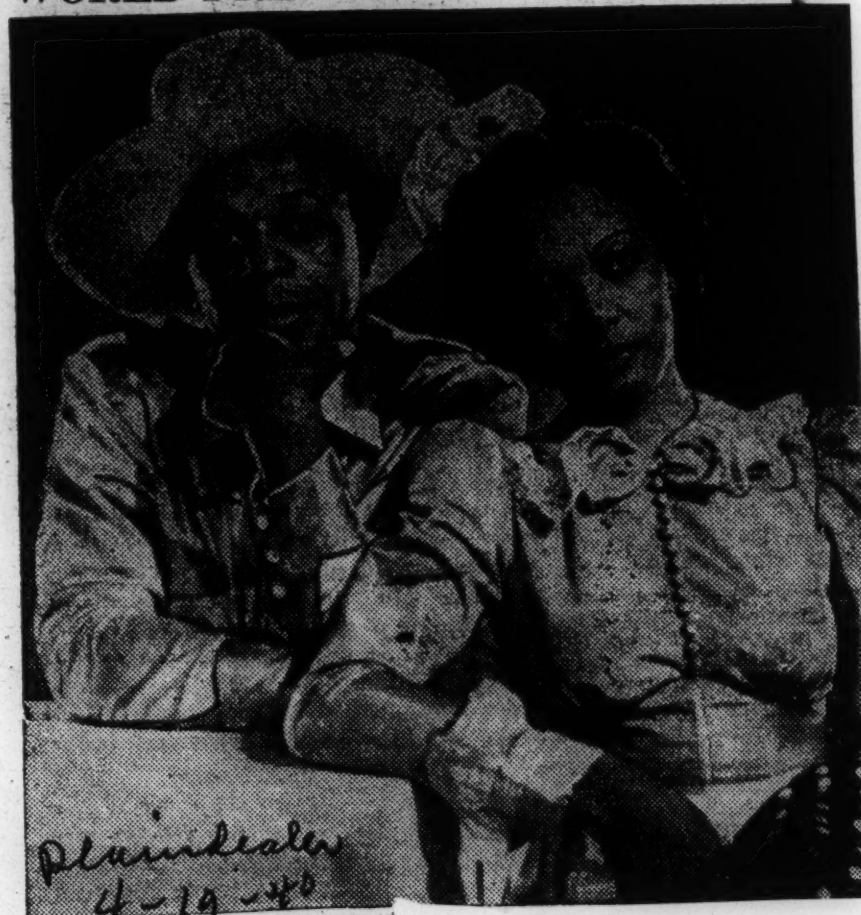
In the theatre, Bill “Bojangles” Robinson, Ethel Waters, Ella Fitzgerald, the Peters sisters and other big-time colored entertainers were on the air. Benny was getting in more and more of a sweat as the minutes ticked off and no Rochester.

Hurriedly, a rescue party of agents for the film, “Buck Benny Rides Again,” Rochester's vehicle for the premiere, was dispatched to his hotel. Rochester was trying to dress with a cigar in his mouth.

“I'm having a terrible trouble putting my pants on, boss. They get on all right, but they won't stay on,” he blurted.

Several film men then proceeded, in poetic justice, to play valet to Rochester.

Big klieg lights were blazing outside the theatre when Rochester arrived. A mob of his adoring public grabbed him in its arms. Three police officers grabbed him up and made a center rush for the inside. The radio program was already done, but that didn't stop a triumphant Rochester from making his usual entrance with “It's me, boss!”



“Hollywood Goes To Harlem” is the slogan adopted by Paramount to focus the eyes and ears of the world on the first world premiere ever to be staged in Harlem. The planned event which will unveil “Buck Benny Rides Again” the new Jack Benny starring vehicle in which Eddie (ROCHESTER) Anderson and Theresa Harris play important featured roles, is scheduled for Loew's Victoria Theatre in Harlem on Tuesday night, April 23rd. A monster testimonial reception, with “Rochester” as the guest of honor is scheduled for the same night at the Savoy Ballroom, by a special committee of theatrical, judicial, political, civic, social and newspaper personages. Tentative plans call for a special NBC coast-to-coast broadcast of the affair, which seems certain to be one of the most brilliant of Harlem's social season.

Thousands Acclaim Him in New York



EDDIE (Rochester) ANDERSON

"Gone With 2 P. M. Matinee, . 75c
The Wind" 8 P. M. Evening . \$1.13

BEECHER STREET

THEATRE

June 6 — 7!

Matinee and Evening!

counties will attend the world premiere of the picture and hear an address by the man who developed, among other things, a process for manufacturing milk from peanuts.

Booker T. Washington, the school's founder, will be portrayed in the film by his grandson, Booker T. Washington III. Dr. Carver will play himself.

Statesville, N. C. Daily

May 15, 1940

A Lynchless Year.

The South ended a twelve-month period, May 8th, without a single lynching. That is a record of which to be proud, because it marked the close of the first lynchless year since tabulations were started in 1882.

Various factors entered into the making of this record, among which are effective education, modern communication systems that make for swifter and better policing. But we like to think that it comes in large measure from a new and deeper feeling of responsibility on the part of enforcement officials, prodded, perhaps, by public opinion.

Officers are finding it increasingly hard to get away with manufactured excuses for not protecting prisoners, and while arriving late at a lynching bee and not being able to recognize a soul at the party may be deeply appreciated by the participants, the indignation manifest by the citizenry remains to disturb, and so it becomes more than expedient to choose the other avenue of approach.

And that goes for those who man the courts: Prosecutors who make a loud noise at the time and brag about what they are going to do—and do nothing—have had it fly up and hit them in the face. And these two factors together have tended to discourage any whitewashing, with the consequence that infuriated citizens, uncertain about what may be ahead, curb their passions and cool off.

We like to think, too, that there is a greater public consciousness of the unrighteousness of relieving the law of its duties and responsibility in dealing out justice. Like to think that we have become more civilized, more inclined to suppress the savage in us.

No matter what the answer, here is a record that stirs the pride of every Southerner, to say nothing of the fact that it makes needless the proposed federal laws, that are more embarrassing to a sensitive people than they are unjust in their conception.

Montgomery, Ala. Journal

May 6, 1940

Film Premiere Set at Tuskegee

Picture Depicts Life Story of Dr. George Carver

TUSKEGEE, Ala., May 6.—The life story of George Washington Carver, famed negro scientist who pursues his research at Tuskegee Institute, will be depicted in a full-length film at its Southern premiere here May 16-17.

Dr. Carver himself takes part in the film, along with Booker T. Washington, III, who represents his grandfather, the founder of the famous colored college.

The aged scientist, responsible for the many by-products obtained from peanuts, is shown as he inspects his equipment at the laboratory and gives advice to young negro students who feel timid about tackling the jobs before them.

The Tuskegee choir takes part in the film, which was produced by Ira Greene from an original screen play by Robert Shurr and directed by Ben Parker.

First shown in New York, the screen play, "George Washington Carver," drew praise from film critics of the top metropolitan papers.

Entrance to the Tuskegee performance will be by engraved invitation.

Length of Performance:

3 Hours and 48 Minutes.

Some. Ga. News Tribune
May 19, 1940

**Dr. Carver Film Slated
At Tuskegee Institute**

TUSKEE INSTITUTE, Ala., May 18.—(INS)—A motion picture depicting the life story of Dr. George Washington Carver, Tuskegee Institute's famed negro scientist, will be shown at the school May 16, 17 and 20.

School children from adjoining

THEATERS- 1940 PICTURE FILMS, ETC.

Montgomery, Ala. Journal
May 16, 1940

Carver Film Given Applause

Dr. F. D. Patterson Commends Movie On Scientist's Life

TUSKEGEE, Ala., May 16.—Commendation of the film, "George Washington Carver," depicting life history of the famed negro scientist, was voiced Thursday by Dr. F. D. Patterson, president of Tuskegee Institute, as plans were completed for world premiere of the film.

"The production of the George Washington Carver film represents a new departure in the filming of negro subjects. The generous reception with which the picture has been received is in itself a splendid tribute to the growth of American democracy in which the spirit of tolerance and recognition of human achievement stand in the forefront.

"The signal success which this picture seems destined to have will doubtless make of it only the first of a series of such pictures which will not only be inspiring to members of Dr. Carver's race, but will be a source of inspiration and encouragement to the whole American youth."

The movie, a full-length production, was to be shown for the first time here Thursday when children's day was to be held.

On Friday, a special program will be staged for institute faculty members and honored guests from throughout Alabama.

Then on Monday, the initial public performance will be presented. Showings are at the institute.

Regular bookings throughout the nation are planned after the showings here.

Featured players with Dr. Carver is Booker T. Washington, III, grandson of the great Booker T. Washington, Tuskegee founder.

Tim Campbell, a cast of hundreds, a musical setting provided by the world famous Tuskegee Choir are also included.

SEEIN' STARS



VIVIEN LEIGH,
WHO WORE 32 COSTUMES
THAT WEIGHED A
TOTAL OF 1500
POUNDS IN
"GONE WITH THE
WIND", WEARS 4
SIMPLE COSTUMES
AVERAGING 5 LBS.
APiece IN
"WATERLOO BRIDGE."



BECAUSE
HE HURT HIS
LEFT KNEE
DURING FILMING OF
"THE WESTERNER", THE PROP
DEPARTMENT BUILT A SPECIAL
SEAT FOR GARY COOPER TO USE
WHENEVER THE ACTION PERMITTED.

—By FEG MURRAY



200-LB.
**HATTIE
McDANIEL,**

FIRST OF HER RACE TO WIN AN
"OSCAR", (AN ACADEMY AWARD), WAS
THE 13TH CHILD OF A BAPTIST
MINISTER AND WEIGHED ONLY
3½ POUNDS AT BIRTH.

(HER GRANDMOTHER WORKED ON
A PLANTATION SIMILAR TO TARA
IN "GONE WITH THE WIND")

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PICTURE IS PART OF NEGRO EXPOSITION

film makers will be used as much as possible in this production, and a special story is already under way to lend continuity and interest to the motion picture which will be entertaining as well as instructive.

This will be the first time in history that a film of this type has been prepared. It will be shown at the Exposition at stated intervals during the entire 60 day celebration. The Coliseum has a special auditorium seating 4,000 per-

A grant of \$15,000 has been made by the General Education Board at the request of the American Film Center for a special motion picture on Negro education to be shown at the coming Exposition in the Coliseum from July 4 through September 2, it was learned here Thursday from Jack Davis, associate director of the General Education Board with headquarters in New York.

The Exposition proper in the huge main hall of the Coliseum will have a special section on education, as well as sections devoted to all other activities in which Negroes are interested. More than 2,000,000 persons are expected to attend the coming Negro World's Fair.

A special advisory board has already been named to work with Donald Slesinger, executive director of the American Film Center, New York, in preparation of the special film. This committee consists of Dr. Channing Tobias, of the National Council of the Y. M. C. A., chairman; Arthur Wright, of the Southern Education Board; Dr. Rufus E. Clement, president of Atlanta university; Dr. F. D. Patterson, president of Tuskegee Institute; Dr. Charles Johnson, Fisk university sociologist, and Claude A. Barnett, director of the Associated Negro Press.

The film, lasting from 20 to 30 minutes, will tell of the progress and needs of Negro life and education, using as its theme the progress made by the race in the 75 years since emancipation. Representative Negro schools will be shown. At the same time, the production will also indicate that there is still much progress to be made in various sections. Backward areas will be contrasted with educational advancement in more enlightened sections to demonstrate that rundown institutions and equipment need not exist. The film will also show that the nation can be advanced only by advancing the minority groups. Negro writers, musicians, and

Robeson's New English Film Praised By Critics

LONDON, April 5 — Paul Robeson, famous American actor, scored another great success in the British made film, "Proud Valley," released in London last week. 4-6-40

London critics have enthusiastically pronounced it Robeson's best film. The feeling is prevalent that the great actor has at last retrieved his prestige among colored colonials in England where he was often criticized for allowing his remarkable talents to be exploited by white men to belittle his race as in "Saunders of the River," an unashamed imperialistic production.

"Proud Valley" deals with working class life in Wales, centre of British coal-mining industry. Along the dusty road from the docks of Cardiff, where colored men from all parts of the world live, Robeson playing the role of David Goliath appears in a mining village—Blaendy. There he gets work in the pit and soon wins the affection of the white miners with his magnificent voice, and the part he plays in rescuing his comrades in a pit disaster.

Towers Above Players

Robeson towers head and shoulders above his fellow players. Artistically, however, he does not completely dwarf them. The result is a first class film with good acting and music. This film is a typical commentary on British industrial problems.

The Censor Board

CHICAGO is or is not blessed with a police censor. It seems that our pictures are morally fit before the tender minds of our citizens can be subjected to their influence. The censorship board is blessed with a Police Commissioner who can overrule it at will and correct any errors of omissions and commissions that mistake of fact or fallacy of reason may overtake its better judgment.

Last week the censor board held up the showing of "Pastor Hall," a film based on the life of the Rev. Martin Niemöller who suffered from Nazi cruelties because he criticized Germany's attack on religion. The board dismissed the film as being too controversial. Of course, it seems that nobody knew where the controversy was for even the Nazis admitted that they did what they did and what the film showed because Rev. Niemöller did what he did. But the board did not want to take the chance of offending anyone.

An avalanche of protests was heaped upon the board for its refusal to permit the showing of the film. The Police Commissioner acted and the film will be shown and everybody will be happy, except, of course, the censorship board.

There was a film that was admittedly controversial and which was not stopped in Chicago theatres. It was "The Birth of a Nation" which is infiltrated with Negro baiting and the race up to severe scorn and ridicule. But it, like Tennyson's "Brook", kept moving on. It seems that a court injunction gave the film an all clear signal.

Since this last "can't show" and "do show" orders issued by the censor board and the Police Commissioner, respectively, citizens have advocated the abolition of the police censor board. Our Alderman Earl B. Dickerson has prepared a draft to present to the City Council to outlaw the board.

We trust that whatever is instituted in its place that there will be sufficient protection to the colored people to prevent the showing of films that may cause embarrassment and increase race hatred.

Powell
Lindsay
OCT 26 1940

director of the Negro Playwrights' forthcoming production of the Negro Playwrights' Company's "Big White Fog," who attended St. Paul School in Lawrenceville, Va., and Virginia Union University, Richmond, and then went to New York and opened the Brown Derby Restaurant.

He entered the Yale school of drama in 1935 and studied for one year. He then became one of the moving spirits that organized the Theatre Progressive in New Haven. This theatre group became outstanding in New England after winning the Yale Drama Tournament in 1936 and staging "Mighty Wind A-blowin'" by Alice Holdship Ware.

Mr. Lindsay's talents have not been limited to stage directing alone for he is the author of several well-known stage productions. He wrote and staged "Dark Cavalcade" in Norwalk, Conn. His play, "Young Man of Harlem," was being rehearsed by the Harlem Suitcase Theatre players last year.

Mr. Lindsay first directed the anti-war play "Bury the Dead," which was successfully in Greenwich, Norwalk, and other Connecticut cities.

He has been associated for several years with the adult educational branch of the State board of education in Connecticut and is also a member of the national executive board of the New Theatre League.

'CABIN IN THE SKY'
TO OPEN TONIGHT
Negro Fantasy Will Have Its

Premiere at the Beck—
Has Many Sponsors

NEW SCRIPT FOR GROUP

It Adds Philip Lewis's 'Walking Home' to Schedule—'Meet the People' Here Dec. 25

OCT 25 1940

"Cabin in the Sky," a Negro fantasy, with a book by Lynn Root, songs by Vernon Duke and lyrics by John Reville Latouche, will have its delayed premiere tonight at the Martin Beck. The sponsors are many, including Al Lewis, Vinton Freedley, Martin Beck, Gilbert Miller, Sam H. Harris, W. Horace Schmidlapp and Richard W. Kra-
keur. Among the players are Ethel Waters, Todd Duncan, Dooley Wilson, Rex Ingram, and Katherine Dunham and her dancers. George Balanchine directed the entire production, Mr. Lewis looking after the dialogue. Boris Aronson designed the sets and costumes. An 8:40 curtain.

Star is Breakfast Guest



Miss Hattie McDaniel, who portrayed the role of Mammy in "Gone With the Wind" is shown at a breakfast given in her honor by the Lichtman Theatres, Friday morning, at Harrison's Cafe. A. E. Lichtman is seated at the left and Miss McDaniel appears to enjoy a joke being told by W. A. Graves, manager of the Lincoln Colonnade. Miss McDaniel has been appearing all week at the Lincoln Theatre. McNeill Photo.

Rochester Elected "Mayor" Following Bitter Campaign

LOS ANGELES (AP) — In a close contest, Eddie "Rochester" Anderson, following the final count of the ballots, was declared the winner, and the new "mayor" of Central Avenue here this week. As such, Rochester becomes the "official greeter" on all festive occasions and will lead parades and delegations in other serious affairs.

Six candidates "filed" for the race for mayor, and finished in the final order: Rochester, 3,376; Eugene Sorral, 2,670; Leonard Senters, 2,050; Marguerite Carrere, Oscar Smith, L. Bluestein.

The contest, the first sponsored by the L. A. Sentinel, evoked all sorts of concern. It served to divide the townfolk into camps pro and con, almost as bitter as the fight waged by the contestants. Many protested

They Go Into N. Y.'s Paramount



HATTIE McDANIEL, Academy Award winner and recent star of "Gone With the Wind," last week closed a personal appearance tour in Washington and will go into the New York Paramount Theatre for a two-week engagement. The first week will be with Erskine Hawkins orchestra, the debonair cornetist, shown above, and the second week with Harry James, who pulled out from Benny Goodman and formed his own outfit.

Miss McDaniel on WOL



MISS HATTIE McDANIEL

Whose portrayal of Mammy in "Gone With the Wind" won for her the coveted "Oscar" award for the best supporting role of the year, is shown being interviewed by Walter Compton over Station WOL, Friday morning on "The Colored Actor in Hollywood." The interview covered the life of the actress, how she broke into pictures, and many interesting sidelights of her remarkable career. McNeill Photo

HOLLYWOOD PRODUCER HERE TO MAKE PATRIOTIC MOVIE

"God Bless America" to be all N. Eng. Movie

Hollywood Photoplayers, the firm that is here to produce the all New England Motion-picture, announces the arrival in Boston of R. Royal Hortor, the producer, who is to be in complete charge of the production of the patriotic movie, "God Bless America."

This picture is now being prepared and actual production will start in a few weeks. The picture will be ready for showings, starting on Monday, August 26th, 1940, at the Repertory Theatre, Huntington and Mass. Aves. Boston. The story of "God Bless America" is a patriotic one stressing the privilege of living here in the United States, far from the ravages of war. It also points out that people from every country in the world live here in America, in peace and security, regardless of their political or religious beliefs. There will be re-enacted on the motion-picture screen several of the important historical events which occurred in Boston and in New

England helping to establish liberty in this country. These scenes will depict such events as the meeting in Faneuil Hall which culminated in the Boston Tea Party; and the re-enactment at Paul Revere's Ride along with other historical episodes. Interest in these historical events will be heightened by the fact that "God Bless America" will be enacted by an all amateur cast of players and in many instances the direct descendants of these pioneer Americans of the Revolution will play the parts created by their ancestors in their struggle for liberty.

R. Royal Hortor, the producer, has been associated with the major motion picture companies, such as Radio-Keith Orpheum, Columbia Pictures and United Artists, both in Hollywood and in New York, for many years as well as having produced many independent pictures in both these places. He will bring to Boston a complete motion-picture outfit including movie cameras, sound cameras, huge studio

Laugh Makers at Lincoln

Suburban - 6/22/40 - Washington D.C.



Here's Rochester (Eddie Anderson in private life) seen with his radio boss, Jack Benny, in a scene from their latest feature, "Buck Benny Rides Again," which also features Theresa Harris, Andy Devine, and Ellen Drew. The flicker plays the Lincoln Theatre this week.

lights, microphones and booms, reflectors, and in fact all of the equipment used to make a tremendous feature-length-picture; and that is just what will be produced here in the patriotic movie "God Bless America."

Mr. Hortor says that he is ordering many settings for the picture and that when finished and shown on the screen it will be exactly the same as any other big movie production, with the exception that the cast will be comprised of New England's own actors and actresses.

The production of this picture is a brand new idea in the motion picture industry. Primarily, it is a patriotic undertaking helping to do its share to make Americans conscious of their advantage. Secondly, the idea behind the production is the development of amateur talent. And so the offer is made by the producers to anyone living in Boston or in New England to actually take part in this production, thereby offering, for the very first time in the history of motion pictures, the chance to appear before the movie cameras in real Hollywood style, directed by a real Hollywood director and photographed by a real Hollywood cameraman. In other words, Hollywood is actually brought to you, you don't have to go to the expense of a trip to Hollywood and try to get

into the movies. Here is your opportunity. The story contains many singing, dancing numbers and many big ensemble musical and dancing scenes, making it possible to utilize many, many people of all ages, children and adults, in the picture.

So for the thrill of a lifetime, apply to the Boston Headquarters of Hollywood Photoplayers at 218 Huntington Ave. for parts in "God Bless America" and look in this paper for the Americanism contest in connection with the production of the picture. Join the contest. Have a lot of fun expressing your views and win tickets to see New England's great feature movie. "God Bless America."



5-15-40
PAUL ROBESON
The famous Negro actor who will play the leading role in the film "King Solomon's Mines" today at Rex.

'Gone With The Wind' Earned \$12,402,463

By Associated Press
LOS ANGELES, July 20—The movie "Gone With the Wind" earned a gross of \$12,402,463 up to June 9 and paid back 97 per cent of its original cost of \$4,800,000, Assessor John R. Quinn said today.

Quinn recited the figures to the county supervisors, sitting as a special board of equalization to determine the valuation of the negative and 14 color prints of the production. The assessor placed the amount at \$500,275, but Selznick International Pictures, Inc., and Lewis, Inc., producers and distributors, respectively, argued that the valuation be cut to \$134,615.

The supervisors upheld Quinn's assessment.



ALLEN, BENNY & PETS
Their ruction is seen as well as heard.

Love Thy Neighbor (Paramount) is the radio quarrel of Comedians Jack Benny and Fred Allen transposed to celluloid. On the screen, the comics resemble a pair of choleric Boston terriers—barking insults at each other. Sample gibes:

"You'd better close that slow leak under your nose before I vulcanize it."
"That Benny's as crooked as a corkscrew's shadow. He's lower than a snail's outlook."

Paramount has set this blistering badinage against a musicomedy background with a Jimmy Van Heusen-Johnny Burke score sung in a pleasing soprano by Strip-Teaser Mary Martin. In the plot, Mary is Fred's niece, Jack's sweetheart. Her efforts to achieve a reconciliation lend enough momentum to keep the story rolling to a climax where she and Jack wed, produce twins resembling the embattled comics.

Friends of the Benny-Allen feud will undoubtedly relish the opportunity of watching as well as hearing the pair's celebrated ruction. Others must be satisfied with occasional appearances by Negro Comic Rochester (Eddie Anderson), who plays Benny's insolent valet, and the Merry Macs, a quartet of swingsters. As an added attraction, Miss Martin revives Cole Porter's *My Heart Belongs to Daddy*.

Good shot: Rochester, dressed as Romeo, croaking a potential hit called *Dearest Darest I?*

CLAIMS PICTURE WILL HAVE GREAT APPEAL FOR RACE

LOVE THY NEIGHBOR, original screen play by William Morrow and Edmund Beloin; produced and directed by Mark Sandrich for Paramount; music and lyrics by Johnny Burke, Jimmy Van Heusen and Cole Porter. Previewed at the Lichtman Theatre managers' annual dinner.

THE CAST
JACK BENNY Himself
FRED ALLEN Himself
MARY ALLEN Mary Martin
BARBARA ALLEN Verree Teasdale
ROCHESTER Eddie Anderson
VIRGINIA ASTOR Virginia Dale
JOSEPHINE Theresa Harris
And the Merrie Abbott Dancers
JOE Richard Denning
POLICEMAN Jack Carson
GEORGE Barnett Parker
MR. HARRINGTON Russell Hicks
CHAMBERMAID Mary Kelley
JUDGE Chester Clute
THE MERRY MACS Themselves

By LOUIS LAUTIER
WASHINGTON, Dec. 26.—Paramount expects "Love Thy Neighbor," a comedy built around the mock feud between Jack Benny and Fred Allen, to have a great appeal to colored moviegoers. That fact was evidenced when it sent by airplane the picture from its studios to Washington for a screening before managers of the Lichtman Theatres at their annual dinner Tuesday evening, December 17. he appears.

Frankly, Paramount should have no trouble in marketing the picture in urban communities where there

which Paramount brings to the screen. In the picture they come face to face and have it out where everyone can see.

The comedy is a series of gags. The picture opens with Mr. Allen headed to meet a boat on which his niece, Mary, is arriving from a cruise. Mr. Benny is heading the same way. They clash and swap unpleasant words.

Mr. Benny is producing a show. Rochester owns a piece of it. Mary gets a job in it to patch up the feud, which is driving her uncle nuts. In the word-battles which follow, Rochester is induced to quit working for Mr. Benny and to work for Mr. Allen. He is also induced to part with his piece of the Benny show, which gives Mr. Allen control.

The comic by-play between Mr. Benny and Rochester, with Mr. Benny usually winding up behind the eight-ball, and the romantic interest between Rochester and Josephine, lift the picture out of the ordinary and makes it uproarious.

Miss Martin sings "My Heart Belongs to Daddy" and does a modest strip-tease while singing it. Rochester and Theresa Harris sing "Isn't It Just Like Love?" Other catchy airs are, "Do You Know Why" and "Dearest, Darest I."

Miss Harris ably assists with the comedy. The Merry Macs sing tunefully.

Rochester Saves Day In New Picture

Critic Says He
Puts Jack Benny
Behind 8-Ball

NEW YORK—Eddie (Rochester) Anderson, star of screen and radio, was imported to New York last week by the Paramount motion picture interests to make personal appearances with the new Jack Benny-Fred Allen flicker "Love Thy Neighbor," in which Rochester, as usual, plays a strong supporting role. Both Benny and Fred Allen were present

for opening night ceremonies last Wednesday.

New York's hard-boiled drama critics, who have not yet worked up much enthusiasm for the screen antics and banter of these two radio rivals, are almost unanimous in their opinion that the picture is "awfully monotonous" and that the only actor in the film who really counts is Rochester. Says Bosley Crowther of the New York Times: "This picture is apparently devastating to the Benny-Allen radio fans. But for folks less idly inclined it is likely to be awfully monotonous."

"To break up the boring banter, however, Director Mark Sandrich has dropped in a couple of song numbers by Miss Martin, very nicely sung, and the comic by-play, customary in Benny pictures, between the master and his man Friday, Eddie (Rochester) Anderson. "Rochester is still putting Mr. Benny very much behind the eight-ball, and stealing as much of the show as he can get his hands on. But enough of the show, unfortunately, is not stolen from the two main characters, and, as a consequence, "Love Thy Neighbor" is about as forced as their four-year old radio feud."

21 B'klyn Civic Leaders Decry Anti-Negro Film

Prominent Negro and White Citizens Urge Boycott
Of 'Gone With the Wind' as Slander to
Negro People and Union Army

Twenty-one leading Negro and white representatives of labor and civic affairs of Brooklyn issued a statement yesterday condemning the film "Gone With the Wind," which is scheduled to be shown today at Loew's Metropolitan Theatre, Brooklyn. Declaring that the film is designed to whip up racial antagonism and to slander the Negro people, the statement reads, in part:

"America's glorious history is deliberately distorted. The Civil War, and especially the Reconstruction Era, are turned upside down so as to please only those who love slavery. The Union Army of Emancipation is slandered as one of destruction, murder, rapine, terror and plunder.

"It is pictured as responsible for the burning of Atlanta with the pillaging and plundering of everything and everyone in sight; when it is a historical truth that these were the evil doings of the retreating Confederate forces. The Union veterans of the Civil War, better known as the GAR (Grand Army of the Republic) have already voted to boycott the picture because 'Gone With the Wind' is a travesty on our democracy and that great humanitarian, Abraham Lincoln.

"One of the most glorious periods in American history was the Reconstruction Era. In fact, it is the only time that there has been any semblance of democracy in the South. Negro Senators, Congressmen and State Legislators sat together and shared equally with their white brothers responsibilities of administering good government; quite unlike its

"Tobacco Road" of today, and its disfranchisement of more than 75 per cent of the Negro and white population."

The statement further brands "Gone With the Wind" as a disgrace to our country because "like the 'Birth of a Nation' in 1917, it will only breed race hatred, ill-feeling and strife; it dishonors one of America's greatest Presidents, Abraham Lincoln; it scornfully mocks the 13th, 14th and 15th amendments to our Constitution and is untrue to American history, especially to the Civil War and the Reconstruction Era."

THE SIGNERS

The statement praised the stand of the G. A. R. and called upon the people of Brooklyn to receive the opening of "Gone With the Wind" at Loew's Metropolitan Theatre tonight with similar condemnation.

Those signing the statement are: Mrs. Dorothy K. Funn, chairman of the Brooklyn Chapter of the Association for the Study of Negro Life and History; Fred H. M. Turner, president of the Brooklyn branch of the National Association for the Advancement of Colored People; Dr. Harry E. Beller, member of the local school board and the New York Medical Society; Miss Patricia Williams, chairman of the Provisional Negro Youth Commit-

tee; Frank Adkinson, secretary of the Benjamin Butler Association; Miss Marion T. Hooks, secretary of the Citizens' Committee for the Election of a Negro to Congress; George Feigenbaum, secretary-treasurer, Local 325 of the Cooks, Countermen and Assistants Union, AFL; Ellis B. Weatherless of the Carlitor Ave. branch of the YMCA; Norman Shrank, secretary of the Kings County Workers' Alliance; Mrs. Mildred Flacks, co-chairman of the Bedford-Stuyvesant Regional Committee of the Teachers' Union; Jarvis Green, executive secretary of the Brooklyn Civic and Labor Committee.

Domenick Flaini, Business Manager of Local 80 of the Fur Dyers Union; J. Raymond Walsh, professor of economics at Hobart College; Attorney Thomas R. Jones; M. G. Martin, executive secretary of the Brooklyn Chapter of the National Negro Congress; Dr. Nathan Cohen, chairman of the Bedford Club of the American Labor Party.

Mrs. Anne Arnold Hedgeman of the Ashland Place YWCA; Morris Salz, vice-president of the Bedford-Stuyvesant Neighborhood Council; Benjamin F. Butler, civic and business leader, and Howard Ferebee of the Negro Study Forum.

The statement was also signed by Dr. Max Yargan, Negro history professor at City College and head of the International Committee on African Affairs, and Doxey Wilker, son, vice-president of the American Federation of Teachers.

COLORED PICTURE COMPANY ANNOUNCES FILM PROGRAM

LOS ANGELES, Cal.—Bert Goldberg and Port, Inc., announces through George Randol, production head, that our features were scheduled for immediate starting dates in which they would co-produce.

First to start will be "Mystery in Swing," an Argus Film Corporation Production. Arthur Dreifuss, the director-producer, is now working on the screen play. "Dark-town Strutter's Ball," starting about February 1, will be produced by George Randol and Bert Goldberg and Port, Inc. Randol is daily testing actresses and actors for leading roles.

Following this special, Benny Ray's production will go before the camera with a semi-musical feature. His writers are now working on the story at the time of this announcement. The picture is untitled. The last picture scheduled for the first quarter of the 1940 program will be an Argus Pictures production. This film, based on the life of a student at one of the larger colored colleges, will be produced by Dixon Harwin.

With these four, and 14 other all colored cast pictures scheduled for 1940, Bert Goldberg, president of Bert Goldberg and Port, Inc., and George Randol, President of George Randol Productions, will continue the employment of Negroes in every capacity where they are suitably trained.

'Gone With the Wind' Has Not Virtue That Is Implied Writes William Pickens

(By William Pickens for ANP)

"Gone but not forgotten"—the "Lost Cause," of which "Rhett Butler" played by Clark Gable spoke so sneeringly and realistically in the long picture. Rhett Butler was a Charleston gun-runner and smuggler, and was getting rich on the war, but he had few illusions about the glories of the "lost cause." In fact he had the courage to state that it would be a lost cause when others were shouting that they would lick the Yankees in a few days.

The film is long, like the book, too long, but it has not the virtue that is implied in the great publicity. I have seen other pictures, shorter and with a lower door fee, that were better and more thrilling. "Janet" is a production superior to "Gone With the Wind."

As we all expected, the "Old South" seeks justification for all its pig-headed rebellion blunders in this picture, and especially for its pet monster, the "Ku Klux Klan," which followed the Civil War. No, and indeed no, the "Klan" was not organized to protect white women even from attack by white man of the carpet-bag type, nor from Negro attack: it was to keep Negroes in their places,—from the polls and at cheap slave-wages, and at the dirtiest work and the hardest. Even this picture has to show the inevitable scorn, and fear, that possessed the old beaten rebels whom the emancipated blacks came by singing ~~~~~ swinging along as if they were human beings. The Ku Klux Klan was to enforce the South's will against "equality," plain American constitutional equality, for ex-slaves and their children.

It ought to have taken less than a hour show to glorify this "lost cause," 3 hours and 41 minutes for the feature film, and the rest for news, muchly news of the "Atlanta Premier" of this film.—

The book and the publicity made a great "gate" for this show, as it started off, but to many it will not be worth the cost, and to some it will seem a bit of a bore, and tiresome. Many can just wait until it hits the

Hattie McDaniel Does Swell Job in 'Gone with Wind'

Lichtman House Offers Unabridged Showing of Controversial Picture

When Hattie McDaniel was signed for the important role of "Mammy," faithful servant of Scarlett O'Hara in David O. Selznick's "Gone With the Wind," which starts a reserved seat two-shows-a-day engagement at the Lincoln Theatre on Friday, March 1, she turned back the calendar nearly three quarters of a century. Hattie's grandmother lived and worked on such plantations as "Tara" described so vividly in Margaret Mitchell's best-selling novel of the Civil War South. There is no better known character actress today in films than Hattie McDaniel. Her round, beaming face, large expressive eyes, and versatile talent keeping her in the top line for studio calls. She averages sixteen screen roles a year, a startling total compared to other character artists.

Hattie was born in Wichita, Kansas, on June 10, 1898, the daughter of Susan Holbert and Henry McDaniel. Her mother was born in Nashville, Tenn., and her father hails from Richmond, Va. She is the thirteenth child and the number has never failed to bring her luck. Her father was a Baptist preacher, whose sermons were enlivened by songs offered during the services by Hattie's mother.

Fame first came to Hattie when, at the early age of seventeen, she sang over the radio in Denver with Professor George Morrison's Orchestra. She was the first Negro girl to croon over the air waves and lays just claim to being the forerunner of such singing successors as Billie Holiday, Ida James and others. Her contralto voice has remained one of her assets. In the fimplay "The Showboat" she sang "I Still Suits Me" with the mighty Paul Robeson, and another number with Irene Dunne.

Won Dramatics Medal

At eighteen, Hattie won a medal in dramatic art from the Women's Christian Temperance Union of Denver, for her recital of "Convict Joe." After that she launched into her stage career, having



HATTIE MCDANIELS

gained a wealth of experience by touring with the Morrison Orchestra. She ranged over the entire South for the Shrine and Elks' circuits and headlined over the footlights of the famed Pantages circuit in 1924 and 1925. She earned the label of "The Colored Sophie Tucker" and "The Female Bert Williams." In Kansas City she wrote her own act, with songs she herself composed.

Milwaukee, Wisconsin, is remembered by Hattie as the city in which she got her most unusual break. She was broke when she reached town, and found a sign of a job waiting. All she would do was take a position as a maid in Sam Pick's Suburban Inn. One night, after midnight, all the entertainers had gone, and the manager asked for volunteer talent among the help. That was a clarion call to action for Hattie. She came right into the spotlight with her famous rendition of a warm "St. Louis Blues." After that she never went back to her maid's job.

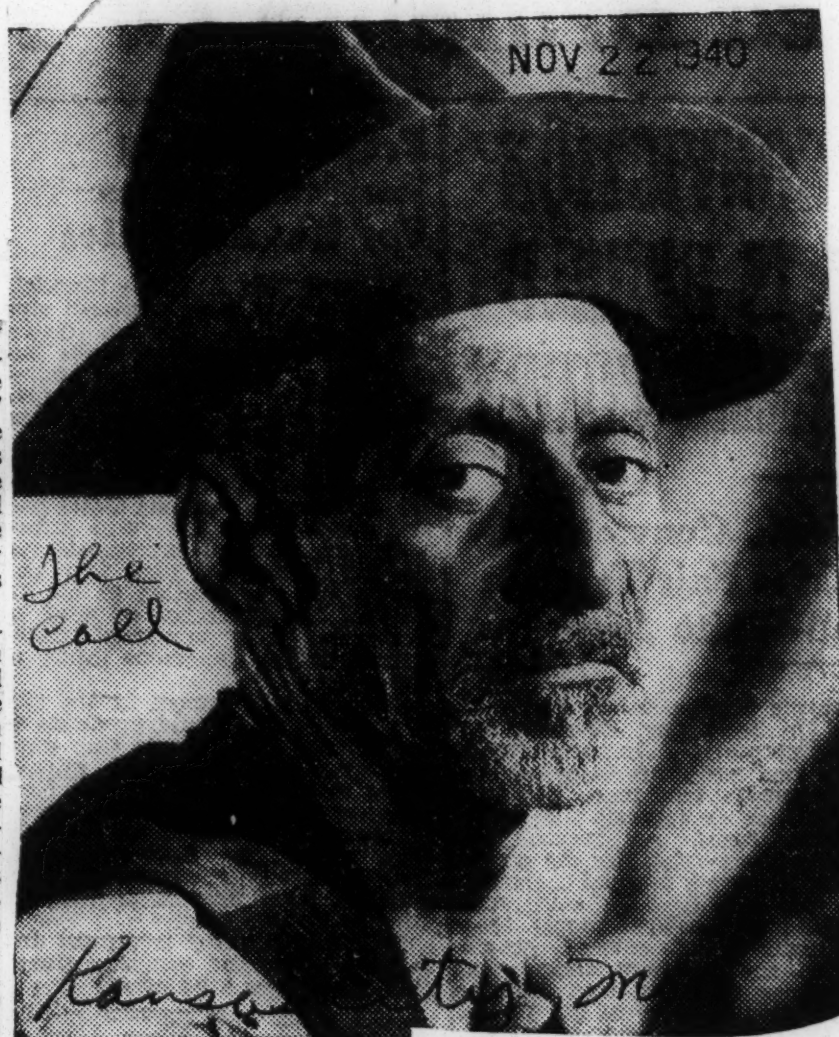
To Play at Lincoln

"Gone With the Wind" comes into Lichtman's Lincoln Theatre on Friday, March 1, for the initial engagement this super-film has played before an all-Negro audience. Acclaimed nationally as the greatest of all pictures, it stars Clark Gable, Vivien Leigh, Olivia De Havilland, Hattie McDaniel, Oscar Polk, well known for his portrayal of Gabriel in "Green Pastures"; Butterfly McQueen, of the Broadway stage; Eddie Anderson of "Rochester" radio fame and a host of other stars.

Tickets will go on sale at the

Lincoln box office on February 18 from 10 a.m. to 10 p.m. including Sundays. However, a self-addressed stamped envelope and money order will be accepted now for reserved seats. Daily matinee will start at 2 p.m. and evening show at 8:15. There will be no cutting of the film and it will be unreeled exactly as shown at the Atlanta and other premiers.

Hollywood's Character Actor



This character study shows LEIGH WHIPPER in an arrogant mood. Whipper was heard recently on the Lux Radio Theatre program from Hollywood with Shirley Temple, Claude Rains and Preston Foster in "The Littlest Rebel." He portrayed the famous "Uncle Billy" role. Whipper passed through Kansas City with Louise Beavers following completion of location shots on "Virginia."

NEGRO NEWS MOVIE TO BE PRESENTED

Talking pictures, natural color movies and recordings of Negro Quartet Music will feature a Special Free Motion Picture Program at St. Paul A.M.E. Church next Wednesday at 8:00 p.m.

These movies showing scenes at Tuskegee Institute, Mrs. Roosevelt visiting a colored school in Florida, and other important events of the Negro race are given to the general public by the Atlanta Life Insurance Company Absolutely free! No admission charge!

Wherever these pictures have been shown, they have created a sensation, and the congregation here is cordially invited.

Other places where the pictures will be seen in this city are Washington Tab., Thursday, July 25 at 8:00 p.m. Friday July 26 Lane Tabernacle at 8:00 p.m.

Motion Pictures May Be Facing Destruction, Small Claims; Negroes Worried

Pres. of Edward Small Production Says Studios Are Fighting With Their Backs To The Wall

Negroes Affected More Than Whites

HOLLYWOOD, Calif.—(ANP)—Affecting them more than any other group, colored motion picture players, with few pictures at best needing them now, are worried over the following statement made last week by a producer who knows.

"The motion picture business today has its back against the wall, fighting a virtual life and death struggle, and faces certain destruction unless it is immediately rescued from within its own ranks."

This was the outspoken declaration made by Edward Small, president of Edward Small Production, Inc., who has been contributing a heavy schedule of top flight productions for release through the United Artists corporation. At the present time, Small has three pictures in production. They are "South of the Pago-Pago," "Kit Carson," and "The Son of Monte Cristo." His recent hit productions released through United Artists have included "My Son, My Son!" and "The Man in the Iron Mask."

"The time has come when the motion picture business must take stock of itself and realize that it must undergo a major operation or face economic death," Small said. "The operation may not be a pleasant one—operations seldom are—but the plain fact is that in the face of a crisis such as now confronts our great business, there is no other course left open."

The "operation" referred to by Small is, of course, a financial one. Salaries will have to go on the chopping block, sacrifices must be made in every department of operation, both in production and in exhibition of pictures.

"A major readjustment must

come swiftly if it is not to come too late," Small continued. "To start with, the top salaried producers, executives, stars, directors, writers and all others will have to realize that they are not worth today what they were worth yesterday. The fact that potential revenues, both at home and abroad, have diminished in a startling degree automatically makes their potential values equally less. Thus, a person who was worth \$100,000 per picture six months ago is today actually worth about \$60,000. The same rule applies to every other money earner in the business."

"The trouble is that while everybody in the business realizes what must be done to save it from complete decay, nobody is willing to take the initiative. No single producer, executive, star, director or writer has been willing to step forward and in the interest of the whole industry say: 'I am willing to take the cut which will help save us from destruction.'"

"I am willing to take such a cut," Mr. Small said. "I feel that everybody else in the business should make the same sacrifice and make it now. If that happens, we can stay in business. If it doesn't happen, motion pictures will fade out as the world's greatest medium of entertainment."

Small turned to exhibitors to cooperate with the production end of business in the common good.

"For a long time now it has been something of a popular sport among exhibitors the world over

to take post shots at the production end of the motion picture business," Small said. "Maybe there have been times when these attacks have been justified. But there have also been plenty of times when these barbs were an obvious effort to gloss over the mistakes of exhibitors themselves. Now that we need every ounce of energy to save the very life of the industry, we will have to swim together or sink separately."

"The double bill must go. In the first place, double bills are a mark of poor showmanship. They came because some people in the business did not have enough showmanship instinct to know how to meet declining revenues. They are also a mark of greed. There are times in every business when it is essential to lose money to maintain a standard. Too many exhibitors are unwilling to lose money on this basis, become panicky and turned to double bills, dishes, automobiles, stoves and a thousand other things at a time when they should have turned on all the power of showmanship. It was the easy way, but like everything that comes easy, the eventual price is a costly, almost destructive one."

Small's proposal is for an immediate "industry partnership" that would level off all inequalities to insure a continued flow of the kind of product needed to sustain box office receipts. As a platform for such an "industry partnership," Small suggests:

1. An immediate healthy cut in all motion picture salaries, beginning at the top of the list.
2. Elimination of double bills, gifts and other so-called box office stimulants.
3. Sharing of problems by all branches of the industry.

"The need for quick action cannot be over-stressed," Small concluded. "There is a real crisis—life and death struggle. Too many people have been sticking their heads in the sand for too long a time rather than face the real facts."

Colored Actors Used Extensively In Films

NOV 21 1940
NEW YORK—Out of Hollywood for the year almost at its end, has come a series of films presenting race stars in prominent comedy roles. Along with Louise Beavers, Eddie (Rich-ter) Anderson, Hattie McDaniel and Clarence Muse, have come Ben Carter, Theresa Harris, Kitty Murray, the Hall Johnson Choir and many others. But, to one particular studio even the Broadway sage, Walter Winchell, and his bouquet of new orchids, actually would not be enough praise for such splendid work in bringing forth the talent of septa stars. Republic Pictures, well-pleased with the performance of its Negro talent, has announced that 1941 will see many more films with colored performers cast.

"The Dark Command" with Cyn-ton Rosamond, Marie Gower and Claire Trevor seen together often in a full-length picture that even now is showing in many key cities, was closely followed by Republic's Gene Autry film with the Scott Crinoline Choir. Then came Willie Best in a hair-raising thriller, "Who Killed Aunt Maggie?" This was followed by Lillian Yarbo (of "You Can't Take it With You" fame) in "Meet the Missus," a new and better Higgins Family series according to the cinema critics.

All this merely should indicate, if you are interested in this sort of calculation, that "a new tomorrow is on the horizon" for Negro screen stars in Hollywood.

Robeson to Sing 'Ballad' in New Film

Daily Worker
By Charles Glenn

HOLLYWOOD.—Paul Robeson, the great Negro baritone, has been too long neglected by the films, having very few roles worthy of his talent to his credit. Now, Metro-Goldwyn-Mayer announce they'll use "Ballad for Americans" in the film, "Babes on Broadway." They say they want Robeson to do the Earl Robinson-John LaTouche art work. "Ballad" was originally scheduled for "Strike Up the Band."

A couple of very interesting stories about anti-Nazi authors.

The first concerns Ernest Toller, the German anti-Nazi who committed suicide last year. Before his death, he penned a play on Martin Niemöller, the Lutheran minister now in charge of Mr. Hitler's storm troopers. The play was produced in London just before the war, but the government stopped it because it wasn't nice to Hitler. But when Britain went Fascist, the government, now mad at Hitler and interested in papping the people to follow their swindle, made the play into a film, "Pastor Hall."

Jimmy Roosevelt who, after all would like to please pappy by showing a picture on one side of the war only, has bought the film, mama will speak a piece, written by war-inciting playwright Sherwood, as prologue to the film.

The other story concerns Lion Feuchtwanger, the anti-Nazi author, Feuchtwanger lammed from Germany when Schicklgruber came to power. He conducted some swell anti-Nazi work from France. When the war broke out the rats who sold out the French people interned Feuchtwanger. American friends made arrangements for his return to the United States. Since the thieves turned it over to Hitler, however, nothing has been heard of Feuchtwanger, and friends fear the worst.

But there'll come a day.

Wendell Willkie bores from within In the Paramount newsreel, you'll hear Kate Smith singing "God Bless America" as a background to shots of American scenes. She gets to the words, "Home, sweet home," and there's the loveliest shot of Wall Street!

Wendell Willkie just bores. Variety reports that New York chorus girls

But That's Charity

Department heads of a couple of the studios are in for a terrific tongue beating if they don't mend their ways. They've been hitting the office help for donations to the Red Cross, working particularly on the part-time girls. But they, themselves, refuse to give.

Last Monday, all the studios in town rounded up their staffs and made them listen to a boring air-show plugging for donations to the Red Cross. In at least one studio, there was almost an insurrection. That studio was Columbia. Employees there were made to STAND for the entire half hour. The situation got a little out of hand and the bosses finally shut off the broadcast, made an apology of sorts and said, "You know what to do now. A pledge card will be with your next check. Fill it out." Yes, they know what to do. They have an example.

A man at Paramount's was recently fired after ten year's service, simply because he refused to donate a day's pay to the Community Chest unless he could specify the charity to which it could go.

PLANS DROPPED FOR "PROGRESS" MOVIE

LOS ANGELES—(ANP)—Local citizens, two leading Hollywood producers and nearly a hundred actors, both colored and white, were greatly disappointed Saturday when Augustus Hawkins, State assemblyman, chairman of the California commission on the exposition in Chicago, announced that the committee had decided to drop plans for filming a picture to be presented at the exposition.

The committee of fifteen was appointed by Governor Cuthbert Olson, to prepare and place on display an exhibit at the exposition progress of colored Californians.

On June 27, the committee announced to the national press, that it would film activities including business and civic phases, on the order of the "March of Time."

It would thus display practically a monopoly on such exhibits due to the fact that no other State would have the facilities to film such a "cavalcade of progress," at a reasonable cost such as would be possible with Hollywood's magic at one's beck and call.

However, after over a month of meeting and discussions, no tangible step was taken until a week ago when Thomas Hansen, and Harry Williams, associated with James Roosevelt's new Globe productions, which has just completed preparations to release history's first "slot machine" technicolor movies, became interested.

Desirous to help a worthy cause, these officials agreed to make the picture at a ridiculously low figure as they had also recruited the free services of technicians, after a large cast of actors had offered their talent to depict the historical sequences.

These were to show for the first time, the fact that six of the eleven families, that settled on the site of Los Angeles on September 4, 1781, were colored. California histories skip over this fact, and it is never shown in the frequent pageants, presented by either civic or private interests.

As the board of supervisors, led by Gordon S. McDonough, had donated \$1,000 for the purpose of the California group's exhibit,

local citizens are at a loss to understand what hitch occurred to prevent the completion of a picture for which all the important technical details, even to the securing of burros, horses, and ancient wooden wheel ox-carts, had been arranged.

LOUISE IS IN "VIRGINIA" NOW

NOV 30 1940



Louise Beavers is in "Virginia," and at the same time in Hollywood. What we're saying is that Louise Beavers is playing in the new movie hit, "Virginia," and is busy in Hollywood getting ready for more work in new pictures. Scene here is from "Virginia."

THEATERS- 1940
PICTURE FILMS, ETC.

Hattie McDaniels In Another Good Film

Academy Award Winner To Be Seen In 'Maryland'

By LAWRENCE F. LaMAR

HOLLYWOOD, Calif., March 15—Shooting began at 20th Century-Fox studio last week to start pay-checks running well into four figures rolling into the pockets of some 22 or more sepia film actors. This number represents only a portion of a huge cast that will be used in the filming of the current period production "Maryland," which stars Brenda Joyce and John Payne.

Hattie McDaniels, the actress who just won an "Oscar" award for the best actress supporting role in a 1939 film presented by the Academy of Motion Picture Arts and Sciences, for her sterling performance in "Gone With the Wind," heads the cast of sepia screen notables selected for the current Fox studio opus. She plays her name role, "Hattie," in the picture.

Ben Carter has the best sepia acting role in the production, that of "Shadrack," one of the genial and comical butlers in the piece. Zack Williams, cast in the role of "Fields," has another strong role, as does Ernest Whitman in the role of "Dogface." Madam Sul-Te-Wan, veteran and capable sepia actress, wins the assignment of "Naomi," a neat part in the production that is calculated as a sequel to the G.W.T.W. picture.

Anita Brown, a fine looking brownskin actress, is cast in the role of "Serena," while the castings list Darby Jones in the role of "Aleck." The film story depicts the life of the early Maryland blue bloods or aristocrats, who "rode to hounds," shot wild grouse, and in other ways behaved like country gentlemen. The names of Jess Lee Brooks, Communist, particularly Race mem-

outstanding sepia screen players are on the roster of this excellent cast. Henry King has been handed the directorial reigns on the current film, which is being produced by Gene Markey for 20th Century-Fox.

HATTIE McDANIEL IN NEW FILM



Depender 3-16-40 Champs, Del.
Hattie McDaniels, the sepia screen star, who was awarded the Academy Award for the best supporting role in "Gone With the Wind" is sure to add more laurels to her already long string when she is seen in a new film, "Maryland." Photo shows Miss McDaniels with Zack Williams, who also has a part in the play.—Photo by Clarence Muse.

Harlem Is Divided On 'Gone With The Wind'

NEW YORK, March 15—Despite the fact that theatre owners are making every effort to stir up interest in the coming of "Gone With the Wind" to Harlem's Victoria theatre April 4 there is a deal of worry over what reaction the showing will have on the Race patrons. While many Race folk have praised the picture others are known to have frowned on its showing claiming the flicker to be a reflection on the Race. Then too the Communist, particularly Race mem-

bers of the party, have actually attacked the picture even while it appears exclusively in downtown Broadway.

Plan Demonstration

The premiere of the picture's opening in Harlem will be featured by a real display of fireworks the management announced. There will be the usual display of bright lights, speeches and introduction of celebrities who will also be asked to speak over a radio mike and give an expression of their reaction to the picture.

However, despite the fact that all of this display is planned the question in the minds of most people is

Gets Movie Bid



Depender 3-16-40 Champs, Del.
Lula Hymes, Tuskegee track champion, who had been offered a part in a Hollywood production in which her track talent will be featured. Negotiations were not concluded, because Miss Hymes indicated that she wished to maintain her amateur standing for at least one year in order to take part in the National Senior Women's AAU championships at Ocean City, N. J. She has tied the accepted world's record of 11.5 for the 100 meters.

just how will Harlemites take to the picture. Will they fall in line or are they to resent the showing of the film in this district. There is no question but that a problem exists and a problem that cannot be laughed off because the management must go to a deal of expense to bring the picture into a neighborhood theatre at such an early period in its existence. Thousands of Race folk have witnessed its showing on Broadway but will they chose to have it come into their very back yards? That is the question everyone is asking.

First of Race to Win Academy Award

Journal and Guide 3-16-40 Norfolk, Va



MISS HATTIE McDANIEL, "Wind." The award, given for the actress of Los Angeles, is seen best supporting role by an actress, with the statuette she received for was made at the 12th annual banquet nortraval in "Gone With the Wind" of the Academy of Motion

Robeson And Waters Sought For N.Y. Play

These Two Stars Would Boost Eddie Cantor's Musical

NEW YORK, March 22—As the casting time nears for the promised production "Darn That Dream" by Eddie Cantor and co-producers news leaks out that Miss Ethel Waters and Paul Robeson are being sought to headline the attraction.

Picture Arts and Sciences. The inscription reads: "A. of M. P. A. and S. Award of merit for outstanding achievement."

There is no question but that the appearance of Robeson and Miss Waters would assure the play's success but it is doubtful if they can be banded together under one tent. The trouble would come in the fact that both are stars in their own right and it is doubtful if the matter of top ranking in the show's billing could be properly handled to satisfy them.

Many Interviewed

Despite the fact that few players have actually been decided upon several hundred have been interviewed for casting. Last Wednesday some twenty odd Harlemites were down for a talk with the casting director, all leaving their names and hoping for an early call.

"Darn That Dream" is to be a swiny musical comedy somewhat on the order of "Swinging the

Dream" which starred Benny Goodman, Louis Armstrong and Maxine Sullivan.

The latter production, though acclaimed by critics, did not prove a success and soon folded up. In view of this Cantor and the rest of the producers are determined that "Darn That Dream" shall not fall into the same rut as befell the former. And one of the guarantees the producers seek is the name of Miss Ethel Waters and Paul Robeson in the cast.

Miss Waters is on tour with her starring vehicle, "Mamba's Daughters," and could not be reached for a statement. Robeson was in the city but "was not in" when reporters attempted to contact him at his Roger Morris penthouse, 555 Edgecombe avenue.

Conflicting plans have reached the press about "Darn That Dream" one of which is the oft repeated story that Eddie Cantor will play a specialty party in the production, denied by the management of the famous comedian. The story given out is that Cantor will be seen in the play even though Miss Waters and Robeson were to be obtained.

Then there is another story that Cantor, unable to land Robeson, may play in cork opposite Miss Ethel Waters.

Mamie Smith, Alberta Prime, Georgette Harvey, original "Mamba" in "Mamba's Daughters," Alex Lovejoy, Apus Brooks, Anise Boyer and partner and several others are being considered for parts in the production it is said.

McDaniel Gets Role In Bette Davis Feature

Journal and Guide 3-16-40 Norfolk, Va
Score of Pretty Girls In "Road To Zanzibar"

DEC 7 1940
By HARRY LEVETTE
HOLLYWOOD —(ANP)—Well,

it looks as if after all the sepi players of cinemaland will have a few breaks coming to them before the Christmas shopping season is over as several pictures now in production will be using considerable numbers between now and the big day.

Hattie McDaniel and her brother, Sam, are working in Bette Davis' new feature at Warner

Bros. First National, and others as atmosphere or "bit" players are scheduled to be added as it progresses. Paramount's "Road to Zanzibar," starring Dorothy Lamour, however, will be using the largest numbers of natives, half-castes, etc.

"Road to Zanzibar" started shooting the colored sequences last week after fitting out nearly a score of pretty girls who are to dance in an important scene. Leroy Prinz, famous dance director who takes pride in handling colored players, is in charge of the dance sequences, and they are expected to be as colorful as his big scenes in "Big Broadcast," the stage musical comedy "Lucky Day" and many others.

The girls who started to work last week were selected from over 30 sent on interview by Charles Butler, who still holds the important position of casting director of colored talent for Central Casting Bureau. They are Lucy Battle, Louise Franklin, Avanelle Harris, May Johnson, Juanita Moore, Marian Cortina, Doris Akes, Anita Brown, Joan Douglas, Dolores Coleman, Louise Ritchie and Myrtle Fortune.

Fifteen men of athletic build were also selected from a group of 40 sent by Butler, to work as safari men, or the men who in a long line precede the travelers through the jungles.

"THE DEVIL AND DANIEL WEBSTER"

William Dieterle, returning to Hollywood from New York, announced last week, that he has obtained the screen rights to "The Devil and Daniel Webster," by Stephen Vincent Benet, as the first of two feature productions which the noted producer-director will make this season for release by RKO Radio.

Benet, whose "John Brown's Body" won the Pulitzer Prize and who also holds the Theodore Roosevelt Medal, thus far awarded to only 29 distinguished Americans, will do the screen treatment of his own book, Dieterle added.

"The Devil and Daniel Webster" will probably go before cameras shortly after the first of the year with Charles L. Glett serving under Dieterle as associate producer "FEMALE TRAZAN" SERIALS

Alfred Batson, author of the best-seller, "African Intrigue," has been signed by Republic to write a treatment of "Jungle Girl" based on the book by Edgar Rice Burroughs. Republic is seeking a feminine Tarzan to star in this serial.

THEATERS- 1940
PICTURE FILMS, ETC.

Featured in "Maryland"



After American 7-13-40
Among the outstanding players in the new film "Maryland," which is having its world premiere in Baltimore on Wednesday, are Clarence Muse, at the left, who plays the role of the Reverend Doctor Bitters, the plantation

pastor; and Ernest Whitman, right, in the role of Dog Face, the plantation confidence man. In the center are Hattie McDaniel, who "rules" the plantation, and Ben Carter as Shadrach, her sinful husband.

Plenty Room at Top, Declares Hattie McDaniel

CLEVELAND—Hattie McDaniel, screen actress, urged young people to climb upward by hard work and reminded them that there is always room at the top during her address on the "Over Jordan" program on Sunday morning.

Miss McDaniel pointed out that it was not the type of role that counted, but the type of per-

formance given in a role. She spoke from Cleveland.

ROCHESTER, CAB

Defender 7-20-40
Chicago Houses Playing Them Do Record Business For Week

Not for some time have a pair of theatres grossed as much in a week as was true of the Chicago house, topped that fine sum two weeks ago. The reason, Cab was playing the State and Lake with "Rochester" holding forth, at the Chicago. Cab's gross for the week was

'Maryland,' Current At Alabama, Presents An Outstanding Cast

Age-Herald
Three Members Awarded

'Oscars,' Five Of Staff Of Production Honored

Age-Herald
For his Technicolor production of "Maryland," the Twentieth Century-Fox picture, which is at the Alabama Theater, Darryl F. Zanuck marshaled a brilliant array of Academy Award winners.

Three leading members of the cast—Walter Brennan, Fay Bainter and Hattie McDaniel—all have been awarded "Oscars." In addition, five members of the production staff have been honored.

Brennan, leading player in "Maryland," and one of the screen's most adroit interpreters of difficult character roles, won his first Academy Award in 1936 for his supporting role in "Come and Get It." In 1938 he against received a coveted award for his unforgettable portrayal in "Kentucky."

One of the high points in the brilliant career of Miss Bainter came in 1938 when she won the Academy's award for the best supporting actress for her great part in another picture of the Old South, "Jezebel."

In a role similar to the one she has in "Maryland," lovable, buxom Hattie McDaniel scored a personal triumph in "Gone With the Wind" and as a result last year's award for supporting performance went to her.

A special award for his color photography of "Gone With the Wind" went to Ray Rennahan. The task of capturing the delicate, tinted hues of the colorful background in "Maryland" was assigned to him.

All those who saw "Alexander's Ragtime Band," which swept the nation in 1938, remember its musical scoring. Alfred Newman won the Academy's music award for his work on that picture. He also provided the musical scoring for "Maryland."

Tutt And Whitney Had Odd Names: Top Shows

Defender
7-20-40
Chicago, Ill.
Few theatregoers ever really knew the names of the men who built and directed many shows including the "Smarter Set Minstrels" but many knew and raved over their deeds. You'll remember the names as Salem Tutt Whitney and J. Homer Tutt—different names and yet the pair were brothers. Several years ago Whitney died but Tutt is still carrying on around Harlem where he is well thought of and very, very active.

But back to the marks set for producers and performers by this pair, we present a record that reads like fiction. Together the duo wrote many shows and songs. Since the death of Whitney, Tutt has contributed others, among them "Yellow Gal," which triumphed, and "Gospel Train," soon to be presented for Broadway consumption. And Tutt tells us he has a trio of others, "Nut Brown Gal," "Way Down Home" and "Jim Crow" that ranks his best efforts.

Certainly no show was ever more successful than the numerous editions of "Smarter Set" Minstrelssage or general readers missed the essential point: that Bigger Thomas throughout by the fear which race prejudice creates in a victim. If that point is ignored or obscured, the lesson of the novel will be distorted; in that case, the book should not be filmed or staged, for the events which it depicts would then inflame anti-race feeling in some quarters. If, however, the dominant theme, the essential point, is left as Richard Wright intended it to be received, a play of film, dramatically effective, can be immeasurable aid in popularizing without vulgarizing the problems of colored people of a low economic level and black Americans who never read a book, no matter how widely it is cussed, but who do, at least occasionally go to the movies.

When "talkies" came in Homer went to "Green Pastures"; Tutt to this and several other productions done by others and of fair ratings. But here are a few of the efforts of Salem Tutt Whitney and J. Homer Tutt:

Plays Written And Produced By Whitney And Tutt
Ex-President of Liberia, 1903; Sunny Africa, 1904; Silas Green from New Orleans, 1904 and 1905; With Dudley's Smart Set, 1905 and 1906; Blackville Strollers, 1907 and 1908; Prince Bugaboo, 1908 and 1909

Whitney and Tutt's Smarter Set Company
George Washington Bullion, 1910 and 1911; Mayor of Newtown, 1911 and 1912; How Newtown Prepared, 1912 and 1913; His Excellency The President, 1913 and 1914; The Black Politician, 1914 and 1915; George Washington Bullion Abroad, 1915 and 1916; My People, 1916 and 1917; Darkest Americans, 1917 and 1918; Children of the Sun, 1918 and 1919; Bamboula, 1919 and 1920; Up and

Down, 1920 and 1921; Oh Joy, 1921 and 1922; North Ain't South, 1922; Betwix and Between, 1923; Come Along Mandy, 1924; Rainbow Chasers, 1925.
Wrote DESIRES for Irvin Miller, 1927 and 1928; Deep Harlem, 1929. Oh Joy and Deep Harlem were played on Broadway.

SCREENING OF ATTACKS FILM

N.E. MOVIES NEAR COMPLETION

Guardian
8-10-40
Plung far and wide should be the announcement that the patriotic defence photoplay "God Bless America" will have its premiere opening Monday, September 9 at the Repertory Theatre, 260 Huntington Avenue.

The colored people, through the committee sponsoring the film, have selected Thursday, Sept. 19, as special Attacks Day. The whole picture including the Attacks scene will be presented five times daily at 2, 4, 6, 8 and 10 p.m. The patronage of all churches, organizations, etc., is especially invited. The committee urges that the young people make every effort to see this movie. "God Bless America" contains essential information concerning Revolutionary Period. This historical portrayal has never before been attempted on such a stupendous scale—success stories based upon the Boston Massacre scene and other climaxes in Hollywood. Ben Carter, now known as "Shadrac," a Negro player who for five years was unable to convince studios he was a major role, has just been assigned to a seven-year contract by Twentieth Century-Fox.

Popular prices: Adult tickets, 50 cents (tax included) Juveniles up to 16 years old—28 cents (tax included) Only two other Negroes, Bill Robinson and Stepin Fetchit, have been engaged for such a long period by that studio. Carter, getting bit roles for years, was handed what seemed like just another minor part in "Little Old New York." He was cast as the barkeeper in the inn run by Alice Faye. His only line was "No ma'm, I ain't been stealin' no rum." But he made so much of that one line that he "stole" several scenes from Alice, Richard Greene and Fred MacMurray. Henry King, who directed the picture, immediately signed Carter for the role of a houseman in "Maryland," important new technicolor picture. And this time, Carter so completely walked off with the scenes in which he appeared that the studio, after a sneak-preview, signed him to the long-term.

Who knows, but that the National Defence Photoplay, "God Bless America" showing 5 times each day, featured in one scene Crispus Attacks is a sequel to the primary efforts of Trotter. H. early utilized the incident, believing it to be a mighty medium of propaganda. Don't fail to get tickets for Attacks Day, Thursday, September 19. Phone Kenmore 9723 or call at the office of—One Hollywood concept con-

Dr. R. A. Simmons, chairman, 222 Northampton Street, R. W. Miller, secretary—(by L. E. P.)

Negro Player Steals the Show In 'Maryland,' Wins Contract

Consolidation
(EDITOR'S NOTE: Those who see "Maryland," the technicolor horse race picture now playing at the Fox, are in for seeing the greatest and most realistic Negro scenes ever filmed. As they leave the theater, they will be wanting to know more about "Shadrac," the Negro yardman who steals the film from Walter Brennan, Hattie McDaniel, Brenda Joyce and John Payne. That is why this article was prepared.)

8-11-40
Latest—and all things considered, one of the most spectacular success stories based upon the scene-stealing has just reached its climax in Hollywood. Ben Carter, now known as "Shadrac," a Negro player who for five years was unable to convince studios he was a major role, has just been assigned to a seven-year contract by Twentieth Century-Fox. Only two other Negroes, Bill Robinson and Stepin Fetchit, have been engaged for such a long period by that studio.

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Although in constant demand, Negro players seldom reach high place in film roster. Which makes Carter's attainment the more spectacular. Don't fail to get tickets for Attacks Day, Thursday, September 19. Phone Kenmore 9723 or call at the office of—One Hollywood concept con-

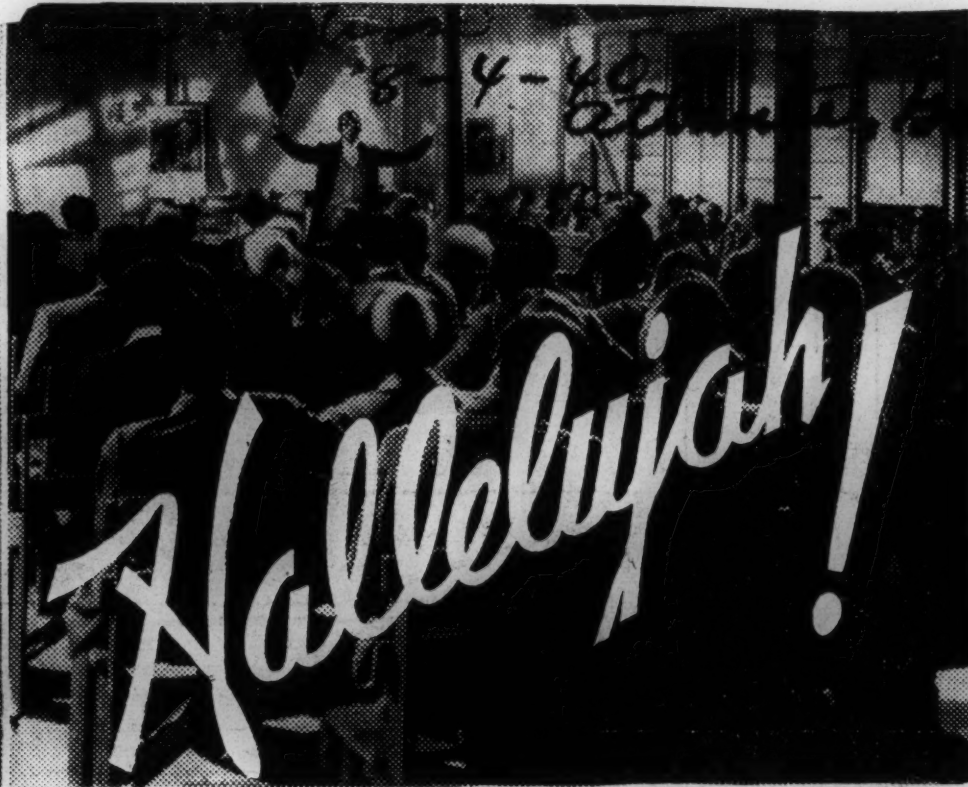
cerning Negro players long stood in the way of Carter getting any work at all. Born in Keokuk, Iowa, and raised in Aurora, Ill., Carter had somehow cultivated an "Oxford accent." But movie-makers hold that only the heavy drawling speech of southern Negroes will be accepted by film audiences. So Carter had to "de-cultivate" his inflection to meet Hollywood requirements before he could get any part with a line of speech.

The casting of Ben or "Shadrac" is the most interesting in Hollywood in months. He became an actor by accident when he visited Twentieth Century-Fox studios a few months ago in his capacity as an agent for Negro screen talent. He was trying to place one of his clients in a role in "Little Old New York." He so impressed Director Henry King that King made him play the role himself and then gave him the very big role in "Maryland."

This helped Ben do well for his clients. With this "in," he placed seven of his clients in major speaking roles in the film, sold the studio his 32-piece choir for a church sequence. One member of the choir, Joe Crawford, had written a new spiritual titled, "Amen," which Ben also sold the studio for the musical portion. About 40 of the Negroes worked in the picture are members of an interesting experiment going on in the Negro community. Headed by Zack Williams, who plays the butler in the picture, "Maryland," 141 Negro screen extras and bit players banded together and are rehearsing a play which Zack wrote. *8-11-40*

The Negro scenes in "Maryland" are the best ever produced in Hollywood. They are realistic in every detail. The church revival scene is a whiz, and it will take true southerners, those who know and appreciate the actions and the whims of the Negro race, to fully appreciate the greatness of these Negro sequences which have been caught in "Maryland."

THEATERS
PICTURES, FILMS ETC.
1940



Newport News, Va. Press
October 6, 1940

To Begin Building Negro Movie Nov. 1

The Lichtman Realty company, operators of a chain of theaters in Washington, Norfolk, Newport News, and other eastern cities, has purchased a building on Jefferson avenue at Twenty-first street as the site of a motion picture theater for Negro patrons.

The building was purchased from the Citizens-Marine Jefferson bank at a cost of \$15,000 and it will be remodelled at a cost of \$26,500.

A Norfolk architect representing the company has already begun drawing plans for the theater, and construction will begin about Nov. 1.

The Lichtman company also operates a Negro theater on Twenty-fifth street between Jefferson and Madison avenues.

Ben Carter appears as the Negro, "Shadrac," whose confessions of sin set off fireworks in the revival meeting in the Fox's next attraction. "Maryland," in technicolor, offers the best Negro scenes yet filmed.

Typical to all southerners will be the Negro preacher in "Maryland," who, though no southerner himself, catches the spirit of his race south of the Mason-Dixon line.



Constitution
WELCOME SISTER—Academy Award Winner Hattie McDaniel brings her no-account husband, Ben, to get some religion. She promised him \$2 to confess his sins. Ben went along to get money to pay gambling debts. Hattie is unsuspecting.



8-4-40
HORSEWOMAN—Heading the white cast in the horse picture, "Maryland," is Brenda Joyce, above. She shares honors with John Payne and Walter Brennan.



Atlanta, Ga.
AIN'T GONNA SIN NO MORE—Chants Ben, and look at Hattie beam. No, Ben sins no more until he meets his gambler pal outside the church and proceeds to lose another \$2 with the loaded dice. Things worked all right for Ben until he met a young Negro girl.

Hattie McDaniel Star In Film at the Regent

Amsterdam 8-3-40 *New York*

Headed by Hattie McDaniel, lovable Academy Award winning "Mammy" of "Gone With the Wind," an outstanding array of colored and white stars are featured in "Maryland," the technicolor romance of the Old South, currently playing the RKO-Regent's air-conditioned theatre at 116th St. and Seventh Ave., in conjunction with "Devil's Island," the shameful story of the dungeon of the damned, written by 56,000 doomed men in France's infamous prison colony. The double feature will play through Monday, August 5.

Beside Miss McDaniel, whose role in "Gone With the Wind," will always be tops wherever such roles are discussed, "Maryland" features a big cast of favorites including Walter Brennan, Brenda Joyce, Fay Bainter, Ben Carter, the rapidly rising young Negro feature player, and John Payne. It is the stirring heart drama of two spirited young persons in love, climaxed by the most spectacular steeplechase in America, the Maryland Hunt Cup Race.



Hattie McDaniel, star of "Gone With the Wind," who is currently featured with Fay Bainter, Ben Carter and Brenda Joyce at RKO-Regent theatre in the hit technicolor film, "Maryland."

All-Race Film By Major *Defenders* Company To Be Made 7-20-40

CULVER CITY, Calif.—Plans for the production of a motion picture dealing with the plight of the colored race in the United States have been announced by George Miller of Culver City, author and independent producer.

The film will have an all-Negro cast and, like "The Grapes of Wrath" depicted the plight of the white share-croppers in Oklahoma, will portray the situation of millions of American colored folk, set against a background of the present war in Europe and the deep South.

Title of the production is "Con-fetti—Blown Away." A number of

prominent Negroes in this country have expressed their enthusiasm over the story.

A stark realistic dramatization of LIFE, as it really is, seen through the eyes of George Miller, the author, and which will shock the imagination of the country. Critics claim it should take the Pulitzer Prize, and the Academy Award for the coming year! It is getting "rave" notices all over the country!

Miller is author of The McGinty Family of the Hell's Kitchen series, a creator of animated cartoons, and has produced a serial radio program "Tom Sawyer," from Mark Twain Cave in Hannibal, Mo.

CRISPUS ATTUCKS SCENE

FOR PATRIOTIC FILM

The Guardian

"It is easier to get a movie job here than in Hollywood" actress, Ann Nagel said yesterday in a statement to the press. The Hollywood Photo-players now producing "God Bless America," New England's big patriotic motion picture, propose to have a Boston Massacre scene with a colored man to truthfully portray Crispus Attucks in the events of March 5, 1775. The film sponsored by the United American Veterans, Major Gen. Clarence R. Edwards, Post No. 2, will be shown five times daily starting September 9, 1940.

The representatives of the Photo-players met on Friday the 19th at the office of Dr. R. A. Simmons, 222 Northampton St., with a group of citizens, representing a dozen organizations among which were the Boston Equal Rights League, Louis E. Pasco, Pres. and the New England Congress for Equal Opportunities, John S. R. Bourne, Pres.

The following committee was formed for the promotion of the film—Dr. R. A. Simmons, chairman, Rev. Kenneth Hughes, secretary; Mr. Robert E. Elliot and Miss Mildred Davenport, assistant secretaries.

The purpose of this committee is mainly promotional. It was decided that a call by postal and newspaper would invite all churches fraternal organizations, and social clubs to put over the business side of this venture. A financial benefit will insure to those participating in a successful public presentation.

The script for the Crispus Attucks scene will be prepared by Atty. John S. R. Bourne, Dr. R. A. Simmons and Rev. Kenneth Hughes. This committee has invited Mrs. Maude Trotter Steward, Mrs. Lillian Lewis Feurtardo, and Mrs. Mabel Worthy and others to assist them.

All readers of The Guardian are earnestly requested to help perpetuate the immortal Crispus Attucks in the minds of millions of our citizens by purchasing tickets and by soliciting others to do likewise and in this way make the whole production of "God Bless America" an unmitigable evidence of our undying love for Attucks whose blood was first shed for American independence.

On Friday evening of each week at 22 Northampton Street at 9 p.m., the committee for the promotion of the film will meet, until the public performance.

Please contact the publicity committee for any information, Louis E. Pasco, chairman, Mrs. Catherine Manning, Dr. M. Cravath Simpson and Mr. R. E. Elliott.

Dr. Joseph E. Pierce of the speakers' committee will organize this com-

mittee at Friday the 26th committee meeting. Speakers will be assigned to various churches and other organizations.

Who Should Portray the Role of 'Bigger' Thomas

By ST. CLAIR BOURNE 8-10-40

Who should play the role of "Bigger" Thomas? That—as Hamlet once said—is the question.

Announcement that Richard Wright's history-making novel, "Native Son," is to be brought to the legitimate stage in all its gripping and controversial social implications has produced a topic for discussion comparable to that which surrounded the casting of the screen's "Gone With the Wind."

Original reports had it that what he feels "Bigger" looks like, create a vision vivid enough Paul Green, author of "In Abraham's Bosom" among others, we'd like anybody else who has are collaborating in the adaptation, is being considered for fall Thomas role.

presentation by John Houseman, that Paul Robeson was being mark physically. "Bigger" just doesn't seem quite like that.

Alvin Childress, another of WPA fame, has displayed his histrionic ability which should merit him consideration. But Childress, too, doesn't quite satisfy this mental picture.

When the "Suitcase Theatre" was operating here, their first vehicle, Langston Hughes' "Don't You Want to Be Free," featured in the leading role a husky young lad named Earl Jones. Earl's characterization in that piece immediately springs to mind at mention of "Bigger" Thomas. Jones, at that time, had little or no seasoning in the theatre. He portrayed his role with an earnestness which surpassed mere acting. One suspects that he would live "Bigger" the same way.

But alas, Jones is about as big as Paul Robeson. And somehow that seems too big.

How About Canada Lee? Then there's Canada Lee, Canada, of all those mentioned thus far, seems the best choice. Physically, he presents the appearance of the typical, healthy-looking, ruggedly built young fellow we envision as "Bigger."

His acting ability is unquestioned, successes ranging back to the historic "Stevedore" bearing eloquent testimony to that. We could go on much further conjuring up possible nominees. But that would leave no room for others to do the same. And that wouldn't be fair.

We'd like Dick Wright to picture for us in great detail just

thoughts but actually remain within "Bigger's" physical limitations. In this latter factor lies most of the disagreement. Just how "Bigger" would look is not easy to conceive because each individual opinion would probably differ in detail.

Just to start an argument, however, this writer prefers to imagine "Bigger" as an ordinary sized young fellow, very much like the countless young men one may meet in almost any Negro community—typical and yet not a "type" in the generally accepted sense of the term.

Robeson Too Big

This means, of course, that Robeson, with his towering stature, impressive physique and magnificent booming voice is a bit too distinctive. His characterization, no matter how excellent, would remain—merely a characterization.

But there are others. Rex Ingram has been mentioned in some discussions. But Rex's case seems similar to that of Robeson. Another of those cases wherein appearance can be too distinctive.

Of course the miracles of modern thespian makeup can and do overcome many seemingly insurmountable obstacles. But it should be infinitely preferable that "Bigger" on the stage should be the same person he is in the book—a plain individual, physically and emotionally untouched by any literary or dramatic subterfuge.

Others Who Might Do

Theodore Ward, the young playwright who has also some experience in acting, was idly suggested in another discussion. Ted, as he is more familiarly known, comes much nearer the physical requirements hinted at above. Whether his histrionic ability would enable him to handle the role is problematical, however. Yours truly, frankly speaking, has never seen Ted act, consequently, can't attempt to judge.

One observer, fondly remembering "Androcles and the Lion," offered the name of P. J. Sidney, who portrayed "Cassar" in that WPA vehicle. Sidney's ability is worthy of consideration but to this very finicky mental conception, he just misses the idea on the subject, or an actor to suggest for the role, through Dick Wright's pen. He must not only use "Bigger's" language, think "Bigger's"

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THEODORE WARD



P. J. SIDNEY



PAUL ROBESON



CANADA LEE



ALVIN CHILDRESS

Theatre People Pledge Fight on War Makers

Speaking to an audience of 1,000 theatre people in Manhattan Center Wednesday evening, leading artists of the theater, members of TAC, (Theatre Arts Committee) reiterated their stand against American involvement in the European war and pledged firm support to the work of the Emergency Peace Mobilization in organizing the American people for peace.

SEP 20 1940

Norman Lloyd, a young actor well known for his roles in Living Newspaper productions, opened the meeting and introduced Group Theater actor Lee Cobb as chairman. "We are the people who are trained to give voice to what we believe, who are trained to be articulate," Cobb said. "Our work is to help the masses of the people to become articulate for peace." His words are echoed by the composers, writers and actors who followed him.

Daily Worker
Describes Start Of New War

Fred Fields, executive secretary of the Emergency Peace Mobilization recalled a memorable night he had spent in Korea when the first armies of Japanese imperialism marched into the land to subjugate and enslave the Chinese people. "That invasion, nine years ago, was the beginning of World War II," Fields declared. "A lot of sewage has run under the bridge since that day. But it is we the people who constitute American democracy. More than fifteen million of us were represented in Chicago, the greatest assembly that has ever raised its voice for peace in the United States. These people have said, 'Get out and stay out of the European War.' We who are here this evening must give all aid to the friends of peace, wherever they may be. Repeal Conscription. Stop war profiteering. Put lives ahead of profits."

Fields described the Chicago peace convention. Speaking through concealed "mikes" TAC actors read excerpts from the speeches of Michael Quill and Max Yergan, delivered at that convention. A recorded excerpt of Paul Robeson's singing of "Ballad for American" was played. Then Adelaide Bean, executive secretary of TAC told of the ovation that 20,000 people in

the Chicago Stadium had given Robeson following his singing of the Ballad. "They clapped not only because he was a great artist," she said, "but because he came from the people, because he sang for the people and because he belonged to them now and would continue to belong to them."

Dr. Walter Neff of the New York organization of the Emergency Peace Mobilization stressed the defense of peace through democracy, declaring that not one iota of democratic liberties must we allow to be sacrificed in the name of national defense. "Only the people as a whole can keep us out of war," he concluded.

Negro Artists On Program

Then came a story, a poem and a message of greeting and support from three Negro artists—an actor, a writer and an editor, explaining that their people are not worried about cracking the Siegfried line or the Maginot line, they want to crack the Mason-Dixon line. Dan Burley, theatrical editor of the Amsterdam News, New York Negro paper, pledged his efforts to keep his people out of war. Canada Lee read the story of a Negro boy who fought in the first World War and was lynched when he returned home by the southern haters of the people who shrugged and said, "A good lynching clears the atmosphere." Theodore Ward, author of "The Big White Fog" and manager of the newly organized Negro People's Theater, read a poem which he had written called, "We Ain't a Comin'." You Roosevelts and Willkies may tell us the old lies, the poem said, and try to drag us into war, but the Negro people are not going to be fooled again.

Then Marc Blitzstein, composer and playwright, observed conscription administrative boards gave assurance that each conscripted man could return to his former position

after service provided he had not lost his skill, while at the same time they admitted that it was impossible for an artist to retain his skill during his period of military service.

"A Peace of Your Mind . . . For Peace" closed with the singing of an anti-war song by an audience of professional workers who were determined to put into concrete activity the words of the organizers and artists who had spoken.

Film on Negro Education Has Premiere at Exposition

CHICAGO. — "One-Tenth of Our Nation," a Film Associates, Inc., production, presented by the American Film center, under a grant of the General Education board, got off to a flying start Wednesday at the American Negro Exposition. Called by Dr. Channing Tobias, chairman of the American Film Center committee that supervised the production, "the first great documentary film on Negro education." It shows notable educational achievements against great odds. The Roy Harris score built on Negro themes, provides the musical background for a quietly impressive Negro commentator, Maurice Ellis.

The idea of the film came from the authorities of the Exposition. "We wanted to show everything from the hungry boys and girls in overcrowded one-room schools to the proud graduates of our great universities. One-Tenth of Our Nation tells the story in its economic and social setting and it's a success story of Negro and white cooperation even though there still remains plenty to do."

The film was made possible by a gift from the General Education board to the American Film center. The center was established under a grant of the Rockefeller foundation to promote the production and use of such educationally valuable films as One-Tenth of Our Nation. Following its usual procedure, the center named a group of experts who controlled the content and philosophy of the film. Names of committee: Dr. Channing H. Tobias, Dr. F. D. Patterson, Dr. R. E. Clement, Dr. Arthur D. Wright, Dr. Charles S. Johnson and Claude A. Barnett. The committee met at the office of the center, 45 Rocke-

feller plaza, in April to block out the picture and again in May at Atlanta university to work over the script. The final meeting was held Wednesday morning at International house at the University of Chicago, where the committee gave the completed production its full approval.

In addition to this special film, 15 others including an African film in technicolor are being presented. They start daily except Saturday and Sunday at 3 p. m. and are free to those attending the Exposition.

Film Associates, Inc., producer of One-Tenth of Our Nation, is a new company of old experts in the motion picture field. In the crew filming Negro education were Henwar Rodakawicz and Theodore Lawrence, both of whom worked "The City;" and Felix Greene. Roy Barlow was cameraman.

This, the 19th film produced under the supervision and consultation of the American Film center, is the first designed for theatrical release. Of the five now in production, only one is headed for the theatre.

Final theatrical release arrangements for One-Tenth of Our Nation have not been concluded according to Donald Slesinger, director of the American Film center, who was in Chicago for the opening. By the agreement between the General Education board and the center, a non-profit corporation, all the net earnings from distribution will be paid into a revolving fund which will be used to produce more films about Negroes and education.

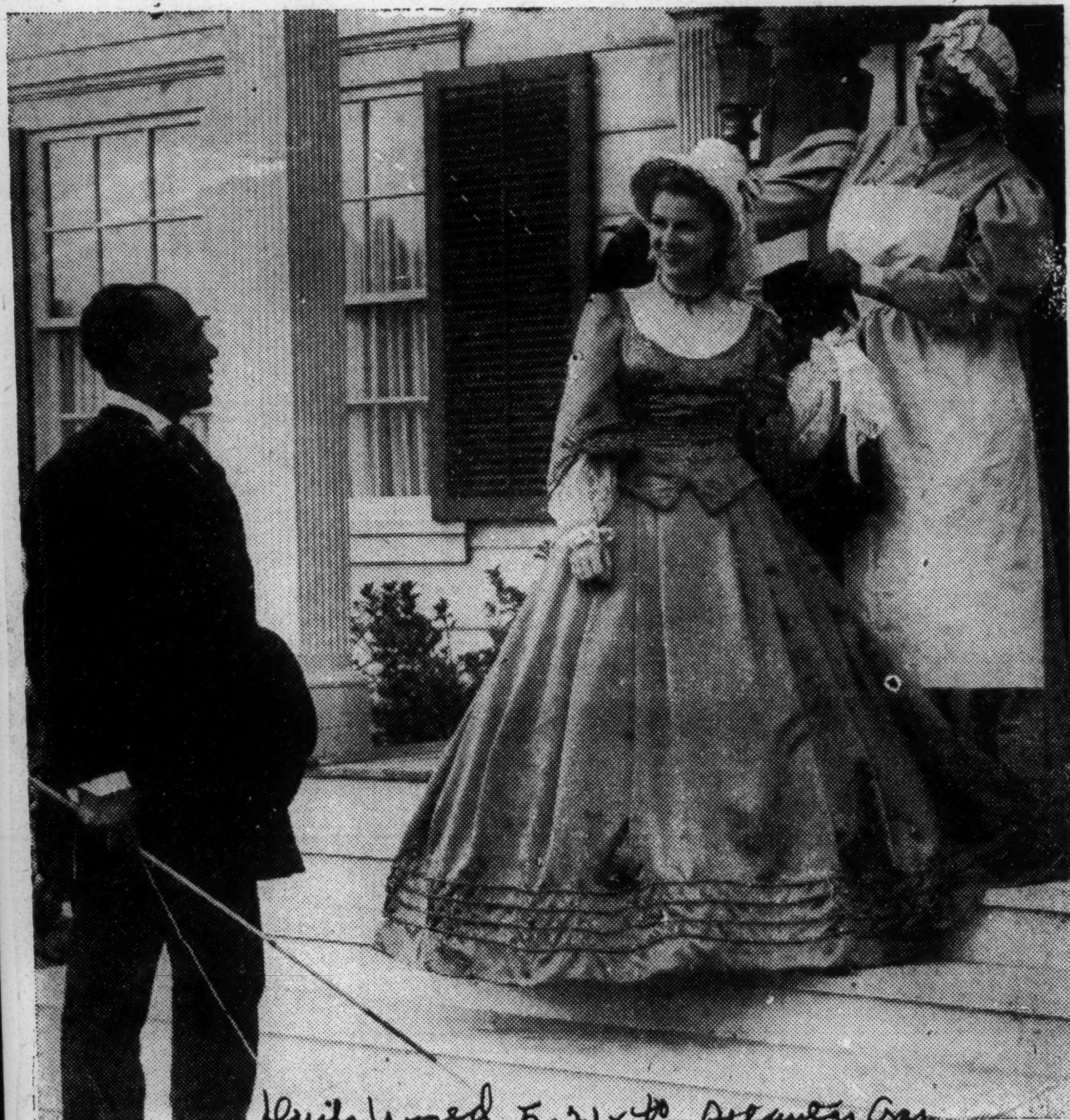
One-Tenth of Our Nation will be available in 16 m. m. for educational distribution through the American Film center at the conclusion of its theatrical run.

REX INGRAM

EARL JONES

THEATERS- 1940
PICTURE FILMS, ETC.

This Trio Co-Stars In New Film Triumph



Clinton Rosemond, Claire Trevor and Marie Gover in a scene from Republic's "Dark Command" which had its world premiere at the Roxy Theatre in New York on last Friday.—TYPhoto.

"Gone With the Wind"!

If You Want A Surprise, See It With Your Own Eyes! Then You Can Better Realize, If You Should Criticize.

DAILY NEWS ****

(Reviewed at the Astor Theatre)

"Gone with the Wind" is the most magnificent motion picture of all times. And the longest. If it took Margaret Mitchell 10 years to write and David O. Selznick three years to produce this incomparable piece of Americana, who am I to complain about a mere three hours and 40-minute—with intermission—unfolding on the Astor screen of the greatest and most beautiful color spectacle in the history of motion pictures? Selznick has hit the high spots of Miss Mitchell's thousand-page drama. There are scenes so breathtakingly beautiful that they will be indelibly imprinted on your mind for days to come.

P O S T

"Gone with the Wind" represents a supreme effort of 1939. Make no mistake about it, "Gone with the Wind" could not have been made more faithfully into a film, nor is it possible to quarrel with the casting. Vivien Leigh makes Scarlett O'Hara her very own. Her startling natural beauty is a gift rarely coupled with such ability as an actress. It is her

picture without a doubt. But if there were a doubt, one would not have far to seek for performances no less perfect. Clark Gable in appearances is perfect. Olivia de Havilland as Melaine and Leslie Howard as Ashley Wilkes fill less spectacular roles without a false step. THE MAMMY OF HATTIE McDANIEL IS ANOTHER FULL-SIZED PORTRAIT DESERVING THE HIGHEST PRAISE. In view of the faithful adaptation of the book by the late Sidney Howard and taking into consideration the perfect casting, there can be nothing but delight in the picture for readers of the book. The huge novel has been brought to life before your eyes so completely that it is almost miraculous. Let it suffice to say that whoever made "Gone with the Wind" and is responsible for its taste, beauty and magnificence, that person has raised a gigantic monument to himself in movie annals. It's in a class by itself.

HERALD TRIBUNE

"Gone with the Wind" is a monumental motion picture. For nearly four hours the screen version of Margaret Mitchell's best-seller unfolds its tale of a passing order in

the old South. Produced with an almost reckless prodigality and acted with great skill and feeling it is an undeniably impressive show. Without question it is destined to rank among the major history-making events of the cinema, for it is certain to smash all sorts of boxoffice records. In the adaptation of the late Sidney Howard, in the performing of a huge company and in Victor Fleming's resourceful staging, Miss Mitchell's valedictory to the culture and chivalry which vanished with the defeat of the Confederacy has been followed in the spirit as well as to the letter of the novel.

WORLD-TELEGRAM

Faced with a task almost as overwhelming, as bringing Margaret Mitchell's fabulous novel to the screen, Vivien Leigh does an exciting job—dazzling, inexhaustible, vibrant and vital—worth all the superlatives and cheers which undoubtedly will be lavished upon it. The production itself is magnificent. Technicolor has never been so perfect. Indeed, it is so perfect that never once are you conscious of it, and that is the highest compliment that can be paid to it. Flawless, too, is the script the late Sidney Howard fashioned from Miss Mitchell's endlessly successful novel. No other writer ever faced such a Herculean, such a thankless task as Mr. Howard did when he was ordered to reduce the novel to scenario form. I doubt that anyone could have done a better job. The acting the cast brings to it is simply superb. First of all, after Miss Leigh, about whom you already know, is Olivia de Havilland's exquisitely beautiful interpretation of Melanie should lift her to equal heights. Tender, sympathetic, strong, human, it is the character brought unmistakably to life. As Rhett, Clark Gable suits the part to a T, playing it with an authority, an elasticity and humor he had seldom before displayed. Then, too, there are Leslie Howard's superlative Ashley and Thomas Mitchell's no less superlative Gerald O'Hara. And Hattie McDaniel's Mammy. Hers is almost the hit performance of the film.

ACADEMY AWARD STAR HERE IN MOVIE



HATTIE MCDANIEL

St. Louisans will have a chance to see Hattie McDaniel in "Gone With The Wind" at the Star Theatre four days starting with a midnight presentation this Saturday night. Miss McDaniel won the Academy Award, as the outstanding supporting actress, for her characterization of "Mammy"

Hattie McDaniels In "Oscar" Film Short!

Hollywood—(C)—The Mammy star of "Gone With The Wind," Hattie McDaniels, takes her bows throughout the country these days along with 28 others, all white, who recently received the Motion Picture Academy Award, or an "Oscar," all appearing in a short film showing the presentation of the awards.

Perry Watkins Joins Playwrights Group

Perry Watkins who created and executed the sets for Mambas' Daughters and thus became the first Negro to design a Broadway production was announced this week as technical director of the recently organized Negro Playwrights Company.

Mr. Watkins, whose inventive genius in lighting and designing places him among the top ranking in the profession, is being considered to design the sets for the new Claire Boothe play "Shoot With A Brown."

In discussing "Big White Fog," the play by Theodore Ward, which the company will produce in October, Mr. Wat-

BEST TAILORS OFFERS FREE TICKETS TO "GONE WITH THE WIND"

Best Tailors has a bargain for all who plan to see "Gone With The Wind," sensational movie which opens at the Lyons, May 23. Price of admission is \$1.20 for reserved seats and 75c for unreserved seats.

But this unusual change for the picture which has brought forth more comment from movie critics than any picture in the last decade can be converted into an opportunity to get the best in spring wear for the most reasonable terms. In fact the picture can be seen in the down payment made on a tailor-made suit or pair of trousers for a fraction more than the price of admission.

Only a \$2.00 deposit is required on articles purchased at Best Tailors "Pay While You Wear" policy will apply as usual.

Every pair of trousers an unreserved afternoon seat worth 75c will be given and with every suit a reserved evening seat worth \$1.20 or two unreserved afternoon seats worth 75c each will be given.

"Gone With The Wind" has received high rating from all columnists and reviewers and the wide controversy it has caused makes it essential that they put it on their must list. Realizing the impossibility of some people seeing the show unless they went without new summer clothes, Best Tailors has worked out the aforementioned plan in order that none need go without seeing the picture at the expense of going without new summer clothes.

Rochester Has Good Role In Benny Film

Has Largest Race Cast Since 'Models'

By HARRY LEVETTE

HOLLYWOOD, (ANP)—Eddie (Rochester) Anderson's new picture, "Love Thy Neighbor," at Paramount really broke the box office. Besides the bit and speaking part placed through agents of themselves, 31 carefully selected girls and women and 32 men started work in a big Harlem ballroom sequence. These persons were chosen from 100 men and 58 women called by Charles Butler of Central Casting Bureau. The group represents the largest, most important and best dressed call of the season and is a real credit to the race. Thanks to Jack Benny for adding the sequence.

The close of another weekend of perfect California weather, and the sun of hope for increased work for sepia players promising to come from behind the clouds, what with over a hundred starting at Paramount in the new Jack Benny-Rochester picture, large calls in the offing for "Virginia," and others coming up at other major and minor studios.

Due also is the return of the demand for Race entertainers at the nite spots, if the cycle turns true to form as it usually does at intervals of several months. It will all certainly be welcome, for it has been tough sledding both for the movie players and the vaudeville performers. When there's a slump in Los Angeles, there's no place of refuge to run to. The Rocky Mountains are too high to walk across, to head east to Broadway or Harlem. Many interesting and outstanding events in the line of entertainment and amusement occurred over the weekend.

WHITMAN ON PROGRAM

Madam Pearl Walton's "Vespermoons" at a Phillips Temple in "Lucky Partners," co-starring

ple recently was a decided success, both from the entertainment offered, and from the purposed aimed at by this talented dramatic teacher and elocutionist, that of increasing the adoration and respect for Negro spirituals. No finer duty could be self imposed by a loyal member of the race than to help perpetuate the spirituals, wrung from the very heart-strings of our forefathers and mothers, and the only real American music.

Increased admiration and respect for them will help discourage the degradation of them into swing. Madam Waltin, formerly of Oklahoma City, began the program by reading a short history of the origin of a number of the most beautiful spirituals.

Among the outstanding numbers were several by Madam Hightower's famous World's Fair band of boys and girls, rendered in their usual excellent manner. Juan Pannello, marvelous organist and pianist, and Ernest Whitman, who sang that immortal plea of Moses that for years comforted the race when in bondage, "Let My People Go." The fervor of his rich baritone held the listeners spellbound.

Mrs. A. C. Bilibrew brought to dramatic life, "Mary of Magdalene," until one could almost see the Magdalene, pleading at the feet of the Saviour. She received an unstinted ovation both before and at the close of her reading. Juanita Jennings' "Old Ship of Zion," Earl Pleasant's "Trees" and a number of other selections, rounded out an afternoon of real entertainment.

PARAMOUNT BUSY

Paramount is its busiest this week. Right now, before the cameras, is "Love Thy Neighbor" based on a feud between Fred Allen and Jack Benny with dancing Mary Martin and the dancing of the famous Abbott troupe in the cast. Also featured are the largest number of colored players since "Artists and Models."

"Down Argentine Way," with Betty Grable and Don Ameche, is a Twentieth Century Fox production. Universal has "Spring Parade" with Deanna Durbin, and "A Little Bit of Heaven," featuring the singing Gloria Jean.

Forty young couples married three days, then painlessly divorced en masse, have formed Hollywood's newest club, call it the Lucky Partners Social and Beneficial Organization.

All 80 came together on a set at RKO Radio when cast as honeymooners at a Niagara Falls hotel in "Lucky Partners," co-starring

Ronald Colman and Ginger Rogers. All were cast as newlyweds.

Negro Theatre Group Offers Its First Play

9-9-40

An interesting new theatre group will shortly make its bow in Harlem, when the American Negro Theatre launches its first full-length production next Wednesday evening, September 11th, "On Strivers Row," a comedy by Abram Hill, at the Library Theatre, 103 West 135th St.

Starting with a group of young actors, the theatre began to organize early last Spring, on the sound basis of forming a permanent acting company to do good Negro plays for its own people. It began in a modest way, with practice work for the actors as its major occupation—that of finding scripts, and beginning to interest the residents of Harlem in its plans.

In the early summer it tried its hand out by presenting a variety show for a single evening, and for the past weeks, the actors have been spending all their spare time on the comedy which lampoons the "strivers" of 139th street.

Eventually, as its ability and reputation grows, the theatre hopes to have attached to it playwrights, scenic designers and others who work in the theatre arts, and to affiliate with other Negro theatrical groups for mutual enriching of their art and their facilities in putting it before the public. In fact, it has already taken some steps in this direction.

For example, Willis Knighton, formerly of the Pasadena Playhouse, is its scenic designer; Nadia Ramonoff, of New Theatre School's teachers of acting, is its dramatic coach; Doris Sorrell is speech director, and Abram Hill, the playwright, is chairman of its board.

Mr. Hill, author of "On Strivers Row," had his play first presented last Spring by the Rosa McClendon Players, and Harlemites quickly packed the little theatre in which it was staged when word got around that there was a funny take-off on some very recognizable local types.

That was hardly to be wondered at, for the author had lived among

them for years, and caught the flavor of their speech and ways with a keen eye for satire. He is also the author of "Hell's Half-Acre," an anti-lynch drama that has been done by several little theatres, and was on the Federal Theatre's staff of living newspaper playwrights.

The present schedule for "On Strivers Row" is a three week run, with performances on Wednesday, Friday and Saturday evenings.

Miss Hattie McDaniel May Lose Job

NEW YORK CITY—In spite of a long term contract, Hattie McDaniel's future in movieland was somewhat uncertain this week as a result of the dissolution of Selznick-International Pictures, Inc., the company that gave her the first real break she has ever received in Hollywood.

A final meeting of Selznick-International was held here on Thursday. The directors resigned and a liquidating committee was appointed to run the business until all assets were collected and distributed. In the main, these assets consist of the profits of "Gone With the Wind," the picture in which Miss McDaniel attained stardom.

NO ACTION YET

A large number of actors and actresses on the selznick payroll have already been released, but Miss McDaniel is still among those on whom no action has been taken.

There is a strong possibility that she may be retained, along with a number of whites, as a sort of nucleus for a new motion picture company that David O. Selznick is contemplating.

In this proposed venture the famous producer will not be associated with his recent partner, John Hay (Jock) Whitney.

In the meantime, the Vicks Chemical Company has appropriated \$400,000 to put "Gone With the Wind" on the air in serial form. The program calls for a coast-to-coast hook-up over the Columbia Broadcasting System and it is more than probable that

Miss McDaniel will be hired for the mammy role which she enacted so ably in the picture version.



MISS HATTIE M DANIEL

NEW NEGRO MOVEMENT MAY BE BOON TO COLORED ACTORS

ments through the popular music schools which now are springing

WASHINGTON, Aug. 29.—(AN up through the country."

P)—The colored musician, according to Edwin Campbell, former violinist with Blanche Calloway's band, has gone back from the days of the old clubs in New York, and nowadays, you can hardly find a Negro who can play any of the instruments common to symphonic bands, oboes, bassoons, flutes, and other unusual types of instruments.

"That," said Campbell, "is one of the reasons for the decline of the top Negro bands. They are unprepared to change their styles and cannot compete with bands that improve and add various sections to their bands. Some years back, when the Negro bands were sweeping the country, white musicians came to see and hear the Negro bands. They looked around copied the styles, learned the arrangements and then took them home and improved on them. Meanwhile, the Negroes were satisfied to continue as they were going with the result that the white bands added sections to their own units and far outstripped the Negroes.

"I have some funny experiences in booking music for various occasions," Campbell continued. "The other night, a woman called me and asked for a piano, violin, cello and five stringed banjo. Well, the five stringed banjo is a relic of antiquity and there isn't a man in Washington who can play one. I tried to satisfy this customer and hunted on a man I knew who at one time did play a five stringed instrument. He laughed when I asked him about it and said he didn't even know where his old banjo was now.

"Saxophones, trumpets, slide horns furnish the majority of instruments that Negroes now play," continued the musician, "although there is some hope that there will be a new crop of real musicians when the present generation grows up, for they are being taught various other instru-

THE NEGRO THEATRE

IN THE CURRENT issue of a Harlem weekly, Earl Dancer, one time husband of Ethel Waters and a well-known figure in the theatrical world, indicts Frank Schiffman, managing director of the 105th Street Apollo Theatre, for the condition the Negro producer and actor finds himself in today. Says Mr. Dancer:

"When Mr. Schiffman first came to Harlem about 15 years ago, he found 2 or 3 theatres operating with Negro artists and musicians. Chorus girls were earning \$35 to \$50 a week. Individual artists were receiving from \$250 to \$750 weekly. Stars were receiving as high as \$1,500 a week.

"The Negro producer, after paying these salaries in addition to his costume and scenery, was able to clear two or three thousand dollars for himself. But Schiffman thought this was all wrong. He eliminated the independent producer, hired his own producer, for a few hundred dollars, hired his chorus girls for \$22.50. For this \$22.50, she was supposed to do four shows a day, rehearse in between and after these shows. He then proceeded to cut salaries to an absolute minimum, so that he would be able to buy, lease or control all opposition theatres.

"Having acquired these theatres, he killed the interest of the young Negro to enter the theatre. Thus stifling the growth of the Negro in the theatre."

While we hold no brief for Mr. Schiffman, we feel that Mr. Dancer is a bit prejudiced in his belief. He overlooks the fact that in the past decade, sound movies have succeeded in killing off the vaudeville circuits which gave employment to a large number of Negro performers, and that the depression made it impossible for the masses of people, especially Negro to pay the prices usually asked for

SPECIAL FILM ON NEGRO EDUCATION HAS PREMIERE

"One-Tenth of Our Nation" a free to those attending the Exposition, Film Associates, Inc., presented by the American Film Center, under a grant of the General Education Board, got off to a flying start Wednesday at the American Negro Exposition. Called by Dr. Channing Tobias, and Theodore Lawrence, both of chairman of the American Film Center, the committee that supervised the production, "the first great documentary film of Negro education," it shows notable educational achievements against great odds. The Roy Harris Center, is the first designed for score built on Negro themes. Of the five provides the musical background for now in production, only one is a quietly impressive Negro com-mentator, Maurice Ellis.

The idea of the film came from the authorities of the Exposition. We wanted to tell the people of the United States something about Negro schools and colleges," Claude Barnett said. We wanted to show everything from the hungry boys and girls in overcrowded one-room schools to the proud graduates of our great universities. One-Tenth of Our Nation tells the story in its economic and social setting and it's a success story of Negro and white cooperation even though there still remains plenty to do."

The film was made possible by a gift from the General Education Board to the American Film Center. The center was established under a grant of the Rockefeller foundation to promote the production and use of such educationally valuable films as One-Tenth of Our Nation. Following its usual procedure, the center named a group of experts who controlled the content and philosophy of the film. Names of committee: Dr. Channing H. Tobias, Dr. F. D. Patterson, Dr. R. E. Clement, Dr. Arthur D. Wright, Dr. Charles S. Johnson, Claude A. Barnett. The committee met at the office of the center, 45 Rockefeller Plaza, in April to block out the picture and again in May at Atlanta university to work over the script. The final meeting was held Wednesday morning at the International house at the University of Chicago where the committee gave the completed production its full approval.

In addition to the special film 15 others are being presented

blame others for our misfortunes. There was a time when the Quality Amusement Corporation, headed by the late E. C. Brown and with Lester A. Walton (now U. S. Minister to Liberia) as managing director, offered the Negro performer and public opportunity to support a race theatrical enterprise. Their Lafayette Players became nationally famous but never received the support from the Negro theatrical public they should have been given. At that time producers like Mr. Dancer were more anxious to do business with white theatre owners than with their own group and never did anything to help along a racial enterprise. Now that they need such an enterprise, they cry about the unfair competition of men like Mr. Schiffman.

If, as Mr. Dancer says, Negro producers could pay big salaries and clear from two to three thousand dollars profit from a show, why are they out of business? Either they are poor business man or the profits from the show were exaggerated.

the type of shows presented on the stage. In fairness to Mr. Schiffman, it should be pointed out that nearly all the theatres his organization got control of were movie houses; that there are at present available theatres including the old Lafayette and Lincoln Theatres which could be leased and operated by any Negro producer willing to gamble with his money. Also that the marked prejudice of those who control radio and cinema entertainment is just as much responsible for the dearth of employment of Negro actors and producers as is Mr. Schiffman.

As a matter of fact, steady employment for the Negro performer would require a theatrical chain which could give from 20 to 40 weeks employment, for the average Harlem fan would soon tire of the same faces over a period of months.

It seems to us that we are too prone to

SCREENING OF ATTACKS FILM N.E. MOVIES NEAR COMPLETION

tempted on such a stupendous scale as will be run off in the Attacks Boston Massacre scene and other collateral but less significant happenings in which our ancestors were important actors.

Popular prices: Adult tickets, 55 cents (tax included) Juveniles up to 16 years old—28 cents (tax included) are on sale for September 19th (Thursday) at the office of Dr. R. A. Simmons, chairman, 222 Northampton Street, Phone KENmore 9723.

All who love and admired the late William Monroe Trotter should see "God Bless America" and influence others to do likewise. Trotter, perhaps saw this day, because a year before his death, he collaborated with our own Alfred C. Lewis who made a motion picture of the March 5th Attacks Day celebration. It showed the indomitable Trotter at the head of a procession of members and friends of the Boston

Flung far and wide should be the announcement that the patriotic defence photoplay "God Bless America" will have its premiere opening Monday, September 9 at the Repertory Theatre, 260 Huntington Avenue. The colored people, through the committee sponsoring the film, have selected Thursday, Sept. 19, as special Attacks Day. The whole picture including the Attacks scene will be presented five times daily at 2, 4, 6, 8 and 10 p.m. The patronage of all churches, organizations, etc., is especially invited. The committee urges that the young people make every effort to see this movie. "God Bless America" contains essential information concerning New England colored people in the Revolutionary Period. This historical portrayal has never before been at-

"AM I GUILTY?"
THOSE WHO ARE interested in the fight Negroes are waging to establish a Negro motion picture industry in Hollywood, Calif., should be heartened by the latest Ralph Cooper starring vehicle, "Am I Guilty?" which had its premier showing at the Apollo Theatre on Friday.

Unlike other Negro pictures which have been laughed at and been scorned by Negroes, this latest picture is one that is not only good entertainment but has been well done. It is by far the best Negro picture produced thus far, the photography is good, the plot is excellent and the acting superb.

Ralph Cooper and his associates are to be congratulated for their latest endeavor which is the big white producers sit up and take notice. Negroes would do well to see the picture and to send letters of congratulations to the company producing the picture and the actors who starred in it because it is only by such encouragement that they will know that they have hit the nail on the head.

We would advise our readers to see "Am I Guilty?" and to send their fan mail.

Who knows, but that the National Defence Photoplay, "God Bless America" showing 5 times each day, featuring in one scene Crispus Attacks is a sequel to the primary efforts of Trotter. H. early utilized the incident, believing it to be a mighty medium of propaganda. Don't fail to get tickets for Attacks Day, Thursday, September 19. Phone Kenmore 9723 or call at the office of Dr. R. A. Simmons, chairman, 222 Northampton Street, R. W. Miller, secretary—(by L. E. P.)

THEATERS- 1940
PICURES FILMS ETC.

A NEW NEGRO PEOPLE'S THEATRE IS BORN



Above is a closing scene in "Big White Fog" in which Victor Mason lies dying, shot in the back by police, as, together with white and Negro workers, he defends his family against eviction.

A Vital Drama of Negro Life

BIG WHITE FOG. By Theodore Ward. In the right direction. It seems only stage. There was Chester Erskin's yesterday—although it is more than "Harlem," with its rent party, presented by the Negro Playwrights Company, Inc. Staged by Powell Lindsay. Setting and lighting by Perry Watkins. At the Lincoln Theatre, 135th St. and Lenox Ave., New York.

By Ralph Warner

Theatre history was made Monday evening in the Lincoln Theatre, just around the corner from Lenox Ave., on Harlem's 135th St., when the Negro drama in America came of age. The occasion was the opening performance of Theodore Ward's "Big White Fog," a serious and dignified study of Negro family life in the North. The producers are the Negro Playwrights Company, Inc., a group of Negro artists who are launching with this play a Negro theatre center, which, it is planned, will be wholly integrated into the community in which it is located, expressing in terms of the stage, the problems, aspirations, defeats and victories of their people.

A Negro Theatre Emerges

With the depression, the Negro as a realistic dramatic character be-

came a fact of life. It won immediate recognition as the first full-length dramatic study of Negro urban life by a talented Negro playwright who pulled no punches. Ward showed his people in a recognizable setting against the social and economic background in which they live. The play begins on Dearborn St. in the Black belt of Chicago in August of 1922, when prosperity was sweeping the land and crumbs were falling from the masters' tables into hungry Negro mouths. Victor Mason, father of a family of four and his wife, are the protagonists of the play. Two of his children are already grown, Lester, who seeks a scholarship in chemistry at a Maine technological institute; Wanda, who plans to go to college, but who early accepts the cold truth that American life offers nothing but domestic servitude or factory labor to the Negro woman, and who chooses to go to work. In the household is Mrs. Brooks, Ella Ma-

son's mother, who came up from the South years before and who is a link to the past of post-Reconstruction serfdom on the land.

Victor works hard. He saves a small sum of money. He has been ambitious; he cherishes great hopes for his children. Prejudice, hatred, oppression affect him deeply. He throbs so the deeper emotions within his heart, feels the savage lashing of the white man's whip which drives him and his family back from all expression of human desires. He is a Negro; his face is

black, he has no dilution of white ancestry. He embraces this fact of his birth, accepts it and resolves to struggle for what he considers the only path toward security and freedom. This is the Garvey movement, led by Marcus Garvey, whose program diverted the Negro people from their vital struggle in America by offering them the utopian future of a free Africa as a Negro homeland. It must be said, incidentally, that the laughs evoked by the lines of some of the uniformed Garveyites was due to questionable burlesquing of the speech of West Indian Negroes.

"Big White Fog" centers about this error of Victor Mason's; it demonstrates in many ways that the Negro's unhappy lot in America cannot be bettered by holding forth the chimera of a Negro Neverland. Garvey's smallest aims such as the sending of a ship to Africa, are halted by the government. He is persecuted, arrested, jailed. Victor, devoted to the false program of his leader, pours \$1,500, his life's savings, into the movement. When it tumbles to the ground, he and his entire family fall with it.

Spotlights Negro Discrimination

In the meantime, many facets of Negro life are placed beneath the dramatic spotlight. Lester's application for a scholarship is denied because he is a Negro. Wanda, seeking to find money for her family, drifts into bad habits. Uncle Dan, who believes in beating the bourgeoisie at the game of exploitation of his own people, temporarily makes money on rents, but loses every cent in the 1929 crash. These tragedies affect Victor deeply, but nothing hurts him quite so much as the manner in which his lighter-skinned wife of twenty years accepts the white man's standards of

color, when she accuses him not so much of human weakness in losing all their money, but because his skin is blacker than hers.

Lester Joins with White Workers

The economic situation of the Mason family in the August of 1932 in the pit of the depression, brings the play to a climax. All money is gone; a white court refuses Victor's plea for an extension of time; he is given twenty days in which to pay or be dispossessed. His Garvey uniform, which he wears to court, only brings further mockery upon his head. He discovers, too, that Wanda, to find money, has entered a house of prostitution. Like so many hundreds of thousands of Negroes in real life, Victor faces social annihilation; he is reduced to worse than slavery, to utter degradation.

But his elder boy, Lester, has met white workers who break through the great fog which obscures the Victor's vision. These whites join with their Negro brothers on the firm soil of a united struggle for security and freedom, here and now, in America, where all have been born, where all are citizens. Nathan Piszser, young radical, influences Lester to study Marx, to understand how disunity based upon color melts like late spring snow beneath the warm rays of a fraternity of common struggle for bread, for work and for full human rights to white and black alike.

The unemployed who visit Springfield to demand help from the Governor are repulsed. But they have a new method of defending themselves against being ejected into the streets. They mass at the doors of poor homes and prevent evictions. When the Masons are about to be evicted, Nathan and Lester bring their comrades to defend the sacred right of every American to a roof over his head. Police arrive. They fire a warning shot which strikes Victor in the back. The jobless phalanx holds its ground. They stand like a stone wall, in the shade of which Victor passes away. But as he dies he understands for the first time that the big white fog can be lifted, but lifted only by the unity of the minority of Negroes with the majority of the working-class, the only section of society which possesses the numbers, the experience in common struggle and the organization to defeat chauvinism, exploitation and the plague of social evils which follow in the train of decaying capitalism.

Play Has Scope And Soundness

Needless to say, every reader of the Daily Worker should see "Big White Fog." Its very scope and the soundness of most of its treatment of the problem will be illuminating especially to those whose study of the Negro problems has been in the main, theoretical. The play opens up many channels of debate: certain similarities between Garveyism and theoretical Zionism, the revolutionary implications in the last scene of struggle, the special problems of the Negro woman, the Negro student, the fate of the "striver" who has the illusion that the Negro bourgeoisie, instead of the working class, can lead the Negro people to freedom.

The crowded canvas of the drama overelaborates the play. Mr. Ward has more material than his three-act house needs, and here and there, one wishes that he might have stripped away some of the extraneous detail and have concentrated themore upon the rounded, full-length and memorable portrait of Victor Mason. Here and there, too, are awkward moments, due to lack of time for exposition. For example, the transition of young Lester from a bitter defeated youth to a socially conscious and dynamic fighter for justice is accomplished with too great haste. And the late introduction of a sub-theme—the prejudice which exists in some Negro circles between those of lighter-skin and those of blacker—leaves hanging in midair the bitter quarrel between Victor and his wife with which the second act concludes.

A Vital Contribution

But these are minor and technical criticisms. The play stands on its own feet, a vital and inspiring contribution to American theatre history. Of its production, one may point with genuine admiration to Canada Lee's sincere, warm portrayal of Victor. Edward Fraction does an excellent bit of work in his sound characterization of Uncle Dan. Hilda Offley, Louise Jackson and Alma Forrest as Ella, Mrs. Brooks and Wanda round out a believable group of family portraits. Downtown on Broadway the theatre has turned its back on reality and is off in a pink and silver cloud of music, laughs and shallow, unsatisfying trivia. Here in the heart of Negro Harlem is a play you have been waiting for, one—which gives you dramatic meat to chew upon.

The Negro Playwrights Company has made a fine beginning. Give it your personal applause.

Theatre

Ethel Waters Seen In "Cabin in the Sky"

OCT 26 1940 By John Mason Brown

"CABIN IN THE SKY," a new musical play presented last night at the Martin Beck by Albert Lewis in association with Vinton Freedley. Book by Lynn Root. Lyrics by John Latouche. Music by Vernon Duke. Entire production staged by George Balanchine. Dialogue by Mr. Lewis. Settings and costumes designed by Boris Aronson. Orchestra directed by Max Meth.

THE CAST
Georgia Brown..... Katherine Dunham
Dr. Jones..... Louis Sharp
Brother Green..... J. Rosamond Johnson
Lily..... Georgia Burke
Petunia Jackson..... Ethel Waters
Lucifer, Jr..... Rex Ingram
"Little Joe" Jackson..... Dooley Wilson
Archie Savage
Jimmie Moxer
Imps..... Rajah Chardien
Alexander McDonald
The Lawd's General..... Todd Duncan
Fleetfoot..... Milton Williams
John Henry..... J. Louis Johnson
Duke..... Al Moore
First Henchman..... Earl Sydnor
Second Henchman..... Earl Edwards
Third Henchman..... Maurice Ellis
Devil's Messenger..... Al Stokes
Messenger Boy..... Wilson Bradley
Dorcas Johnson..... Wickham Bell

Come, come, children. Order. Even so, "Cabin in the Sky" is in de drama school, please. It's a negro musical drama which Mr. Deshee speakin'. "No doubt fails to provide the satisfactory yuh recollect der wuz a playevening it at first promises to called 'De Green Pastures', cuzoffer. It becomes book-bound I wuz in it. 'N no doubt dossoon after it has started to re- who is seniorstell in terms of "The Green Pas- or postgradu- ture's" innocence, its story of ates will havea morally frail colored man who it recur to yuhfinally gets to heaven with his dat der wuzwife, when her prayers have some gent'menwon him a six months' reprieve

—nice gent'men, too—away backfrom hell, and both God's and yonder, and not so away back, Lucifer's henchmen have car- called Marlowe, Milton, Goethe, ried on a tug-of-war for his soul. 'n Restand. Perhaps one trouble is that well, now, children, if yuhrest one tires of the overlong strug- Imagine what dos gent'mengle between the celestial and sa- sometimes troubled demselvestanic delegates. Perhaps another wid when dey was ponderin' onis that the naivete of the script de debbil, and git dat idea sorteris too studied for comfort. In he de mixed up like in a fish fry, widany case, when the first half is and the Fiddle." Before that he de idea of 'De Green Pastures', over, the conflict for "Little was with Al Jolson in "The Won- yuh may have some notion ofJoe" Jackson's soul becomes der Bar" and with Ethel Barry- what dat new musical play ismonotonous. The old idea more in "The School for Scandal." On the screen he is known like which tried to pass a heap (thank you again, Mr. Deshee) upon which the plot is based of firmament, and didn't pass upon dies long before death finally so much at de Martin Beck last overtakes the hero and heroine. ev'nin'." OCT 26 1940 And with its demise, the show dies, too, even when its per- Thank you, Mr. Deshee. Thank you. You have helped a lot. Be- formers are exhausting them- cause "Cabin in the Sky" is no selves with magnificent activity. easy production to review. It hurts to report this because has its admirable features. Its Ethel Waters is one of this de- settings by Boris Aronson are artment's favorites. It also

hurts to report this because the first half of "Cabin in the Sky" is very pleasant indeed. But one half of it is more than enough. After Miss Waters' singing of "Taking a Chance on Love," everything seems like an anti-climax. One misses real comedy as surely as one becomes over-exposed to the book. Miss Waters Excellent

Dooley Wilson is an appealing player. Katherine Dunham is unquestionably in fine form, and an excellent dancer, even if her aggressive coquetry wore some of us out. And Miss Waters is one of the irresistible personalities of our stage. Goodness seems to shine through her. Her smile radiates as "geniality" would if it were spelled out in neon letters.

Miss Waters is, too, an astonishing actress as "Mamba's Daughter" proved, and as she makes clear by her treatment of much of what even now she is given to do. She has not lost her mischief, either. Or her abandon as a dancer. Yet all of her greater skill cannot keep "Cabin in the Sky" from ending up as something of a bore and a decided disappointment, especially when one remembers its promising beginning.

Screen Actors in "Panama Hattie"

OCT 26 1940 The parade of film actors back to the stage continues. "Panama Hattie," the new musical comedy opening next Wednesday at the 46th St. Theatre, brings Arthur Treacher, James Dunn and Phyllis Brooks to Broadway from Hollywood, and introduces little Joan Carroll, the eight-year-old who played the brat in the screen version of "The Primrose Path." Mr. Treacher last acted on the Broadway stage in 1933, when he appeared here in "The Cat and the Fiddle." Before that he was with Al Jolson in "The Wonder Bar" and with Ethel Barrymore in "The School for Scandal." On the screen he is known as the perfect butler.

Mr. Dunn hasn't been acting around Times Square since '29, when he played in "Sweet Adeline" with Irene Franklin, Helen Morgan and Charles Butterworth. Miss Brooks, though known chiefly as a picture actress, got

her start on the stage, when she was trained in burlesque, while acted a part on Broadway with Pat Harrington and Frank Margaret Sullivan in "Stage Hymers are night club zanies. Door." She was immediately signed up by the screen moguls and has been in Hollywood ever since.

By way of change from the cinema diet, these of the comedians in "Panama Hattie" come from other fields. Rags Ragland

[From Late Editions of Yesterday's TIMES.]

THE PLAY

New York Times
Ethel Waters Heads Players of 'Cabin in the Sky,'
a Musical Fantasy With a Negro Cast

New York
CABIN IN THE SKY, a Negro fantasy in two acts and nine scenes. Book by Lynn Root. Lyrics by John Treville Latouche. Music by Vernon Duke. Entire production directed by George Balanchine; dialogue staged by Albert Lewis; settings and costumes designed by Boris Aronson; produced by Mr. Lewis, in association with Vinton Freedley. At the Martin Beck Theater.

Georgia Brown..... Katherine Dunham
Dr. Jones..... Louis Sharp
Brother Green..... J. Rosamond Johnson
Lily..... Georgia Burke
Petunia Jackson..... Ethel Waters
Lucifer, Jr..... Rex Ingram
"Little Joe" Jackson..... Dooley Wilson

Archie Savage
Jeno Moxzer
Bahad Chardieno
Alexander McDonald

The Lawd's General..... Todd Duncan
Fleetfoot..... Milton Williams
John Henry..... J. Louis Johnson
Dude..... Al Moore
First Henchman..... Earl Sydnor
Second Henchman..... Earl Edwards
Third Henchman..... Maurice Ellis
Devil's Messenger..... Al Stokes
Messenger Bby..... Wilson Bradley
Domino Johnson..... Dick Campbell

By BROOKS ATKINSON

Perhaps "Cabin in the Sky" could be better than it is, but this correspondent cannot imagine how. For the musical fantasy, which opened at the Martin Beck last evening, is original and joyous in an imaginative vein that suits the theatre's special genius. Lynn Root began it by writing an extraordinarily fresh book about heaven, hell and the common earth where black people work out their destiny. By great good fortune every one associated with him has met him on equal terms. For it would be difficult to prove that the book is happier in style than George Balanchine's lyrical direction or the excellent performance by a singularly well-chosen Negro cast.

Ethel Waters has been essential to happiness in the theatre for some time. But she has never given a performance as rich as this before. She is cast as Petunia, faithful wife of an ingratiating rascal who has the greatest difficulty in walking the narrow path to heaven. Without once stepping out of character or assuming the airs of a star performer, Miss Waters captures all the innocence and humor of a story-book character, investing it also with that rangy warmth of spirit that distinguishes her acting. At the present moment, this theatre-goer imagines that he has never heard a song better sung than "Taking a Chance on Love," music by Vernon Duke, lyrics by John Latouche and voice and acting by Ethel Waters. She stood that song on its head last evening and ought

to receive a Congressional medal by way of reward.

According to Mr. Root's dark-town fable, heaven and hell are uncommonly aroused over the fate of "Little Joe" Jackson. By strict accounting he ought to go below, for he has been running around with a flighty baggage, shooting craps and behaving outrageously. But he is a likable wastrel, and Petunia, his wife, is highly regarded in heaven. Chiefly out of respect for her, "Little Joe" has a second chance to acquire virtue on earth. Since Dooley Wilson plays the part of "Little Joe" with a kind of discouraged bewilderment and since Katherine Dunham plays the baggage at a blistering temperature, the triangular frolic is comic, disarming and incendiary by turns and "Cabin in the Sky" ranks with the best work on the American musical stage.

Negroes can act with abandon and with infectious enjoyment when the occasion is right. Rex Ingram, for example, has a gleaming magnetism that stretches the seams of any part he plays. As a parson and leader of the chorus, J. Rosamond Johnson has a beat and a wholesomeness that shake a show into vigorous shape. George Balanchine is artist enough to appreciate the gusto of the people he is working with in this performance. Musical shows seldom acquire dancing such as he has directed here—motion in many lines set on fire with excitement. If the rules of Equity permitted, probably the dancers in "Cabin in the Sky" would be glad to pay Mr. Balanchine something for the privilege of appearing under his direction, for he has released them from the bondage of hack dancing and ugliness.

As a matter of fact, the joy of creative work shines out of all the corners of Mr. Root's fantastic cabin. Vernon Duke has written racy music in several veins from song hits to boogie-woogie orgies. Mr. Latouche has composed crisp and jaunty lyrics. As scene and costume designer, Boris Aronson has done his finest work, giving to pure imagination many vivid shapes and flaring colors. Put "Cabin in the Sky" down as a labor of love by a group of theatre people who have enjoyed working on something that is bursting with life. Mr. Beck will need plenty of fire insurance as long as "Cabin in the Sky" remains at his theatre.

RACE STAYS AWAY FROM ROCKNE FILM

Pittsburgh, Pa.
By JESSE DICKINSON

SOUTH BEND, Ind., Oct. 17.—Colored residents of this city almost completely ignored the first movie premiere ever to be seen here, that of "Knute Rockne, All-American," because Warner Brothers, producers of the picture, had left out all reference to Verley Smith, colored trainer of Notre Dame's most popular football teams. An entire train of movie stars, producers, radio, newspaper and stage celebrities were imported here, but they left the colored populace cold.

Smith was at Notre Dame during the school's most glorious days. He is the man who kept the famous "Four Horsemen" in running shape. He invented a linament which was the envy of Rockne's great teams.

Fordham's Crowley, Notre Dame's Layden, Wisconsin's Stuhldreher and scores of other Notre Dame men of the 20's loved Verley. They know that the Rockne picture is not fully authentic without some mention of the work of Smith.

WHITNEY SAYS:

By L. BAYNARD WHITNEY

Negro Theatre OCT 24 1940

In the American Negro Theatre . . . there I saw unity of thought and action based upon equality of training, ability and understanding, minus petty ego and ignorant jealousy—I saw all this at work to ignite the genius of sincerity . . . ENTHUSIASM.

A howling comedy-satire on our upper crust, "On Strivers Row", in its twelfth performance at Harlem's Little Theatre (the library auditorium) had me falling out of my seat the entire evening. After the show I met author-director Abram Hill and members of the cast. A dozen of us, including Mr. Hill, ambled around the corner to the Sugar Bowl where I proceeded to take the American Negro Theatre apart to discover what made it click.

My first item of discovery was the spirit of genuine and sincere fellowship, a free and natural exchange of professional criticism

and an eagerness to accept personal suggestions. Conspicuous for its absence was any sign of braggadocio or studied airs of importance. This was possible, I found, because of an equality of personal culture and an intelligent mutual respect. Looking over the program, designed by Yale graduate artist-cartoonist Oliver Harrington, I was amazed in counting more than twenty-three different schools and colleges represented in the attendance and dramatic experience record of the youthful 36-person membership of the American Negro Theatre (represented by Leonard and Cox, Inc.) I noted eighteen college graduates; there were probably more than that number.

Moreover, the stage cast and business staff studied and worked in more than thirty-five different dramatic schools, little theatre groups, legitimate theatres and film companies. Several attended musical conservatories. One member is a high school teacher. Among them are playwrights, directors, designers, painters, technicians, journalists, business people. Attorney Cornelius McDougald, Jr., is legal adviser.

Special mention is due designer Willis Knighton whose setting blends the stage and auditorium so cleverly and harmoniously, producing the psychological effect of intimately fusing the audience's reaction with every movement behind the footlights. All members share in the box office net.

The group is now engaged in building public confidence, looking toward becoming a community subscription theatre.

Possessing every advantage of youth, brains and experience, my hope for the American Negro Theatre is that it will stay in the middle of the road, dedicating itself to a sane, reasonable, happy medium during its career as a mirror and interpreter of Negro life in America.

Opening TONIGHT AT 8:40
Ethel Waters IN A NEW MUSICAL PLAY
CABIN IN THE SKY
by Lynn Root, John Latouche, Vernon Duke
with TODD DUNCAN, REX INGRAM
KATHERINE DUNHAM and others
Evs. \$1.10 to \$3.30. Box \$1.00 to \$2.75
MARTIN BECK THEATRE, 45th St. W. of 8 Ave.
October 31, 1940

Negro Community Theater To Stage 'Place: America'

The Nashville Suitcase Theater, Negro community theater group, will present its first play of the season tomorrow at 8:15 p. m. at Bethlehem Center, Cedar Avenue and Fifteenth Street. The play is the living-newspaper drama by Thomas Richardson, "Place: America."

The Suitcase Theater, which last spring presented Langston Hughes' "Don't You Want To Be Free?" for seven performances in Nashville and one in Philadelphia, has already received national recognition as a promising young theater group.

"Place: America," whose author recently visited Nashville during rehearsal of his play, includes group and solo singing as well as drama. The play, while somewhat similar in technique to "Don't You Want To Be Free?" is concerned primarily with "time: today" and "place: America." Fast moving, the drama shifts from a hospital to a railway coach to a voting booth to a courtroom to a swamp. The cast numbers thirty-five young actors and singers, many of whom had roles in the last play of the Suitcase Theater.

Included in the cast are Otis Smith, Walter Hadley, William Hill, Walter Harlan, Robbie Rogers, Ruth Cutler, Eli Marks, Robert Clark, Will Hale, Jr., David Robison, Lee Knox, Marcus Phelps, Marjorie Green, Cecelia Brown Boline. Lighting and sound effects, being an important part of the play, are handled by Eugene Robinson, Johnnie Lee Collier, Catherine Finley, and Lamar Mitchell. Production manager is Alberta Jackson; director, Naomi Robison.

THE THEATERS

By RICHARD WATTS Jr.

"TIS OF THEE," a musical revue in two acts and twenty-five scenes, with sketches by Sam Locke, lyrics by Alfred Hayes, music by Alex North, and Al Moss, choreography by Esther Junger, settings by Carl Kent, directed by Nat Lichtman, and presented by Mr. Lichtman at the Maxine Elliott Theater with Paul Roberts, Jack Berry, Jane Hoffman, Arno Tanny, Vivian Block, Alfred Hayes, Virginia Burke, Esther Junger, Jerry Munson, Van Kirk and George Lloyd.

Misake
New York Herald Tribune
An unfortunate little revue, which should have been permitted to brave the rigors of a Broadway existence, arrived at Maxine Elliott's Theater Saturday night. This ill-advised venture is called "Tis of Thee" and apparently it had its ardent admirers when it was presented in one of the Pennsylvania rural playhouses last summer. Instead of allowing it to remain among their pleasant August memories, some of its enthusiasts were misguided enough to hope it might turn out to be another "Pins and Needles" or thereabouts. The result is that a number of earnest and well-intentioned young people must this morning be told by the reviewers what their friends should have told them before it was too late. Their show is hopelessly inept.

New York N.Y.
Only once or twice does "Tis of Thee" show any signs of life. There is a pantomimic number satirizing old vaudeville acts that manages to be amusing. A dance team called Capello and Beatrice is expert and talented. A song which bears the title of the revue succeeds in being modestly effective. For the rest of the time, though, this new show is filled with dull and futile numbers done without any particular skill. The chief trouble with "Tis of Thee" is that it is neither charmingly amateur nor skillfully professional. "Pins and Needles" managed to capture just enough of both qualities, which is among the chief reasons for its great and justifiable success. The new revue suffers dismally from its lack of either charm or skill.

There certainly is no reason for being harsh to this earnest endeavor. Every one concerned strives with a diligence which should, in an ideal world, bring triumphant results. But there is one painful young man who really should be spoken to severely. It is his fine conceit to impersonate a madman who hangs himself with a piece of string and later to emerge as an uncured psychopathic case, and, although some members of the first night audience seemed to regard him with approval, it is my grim conviction that he is the most annoying performer of the season. The

Virginia Burke



In "Tis of Thee"

rest of them should merely be informed that good intentions are not enough for Broadway triumph.

Chattanooga, Tenn. Free Press
November 10, 1940

**Presentations
Colored Stars**



Kenny Washington, all-American football star, makes his film debut in "While Thousands Cheer," showing at both the Harlem and Grand today. The all-colored cast co-stars Washington with Jeni Le Gon.

NOV 24 1940



STAGE PERFORMANCE FOR ATLANTA—Vivien Leigh and Hattie McDaniel will re-enact this corset scene from "Gone With the Wind" on Loew's Grand stage, preceding the anniversary showing of the film December 12.

The Constitution
**'Scarlett' and 'Mammy' To Enact
Corset Scene on Stage at Loew's**

Vivien Leigh will re-enact her famous corset scene (as she dressed for the barbecue) from "Gone With the Wind" on the stage of Loew's Grand theater as a feature of the "anniversary world premiere" of the film December 12.

Assisting Miss Leigh will be Hattie McDaniel, Scarlett O'Hara's Negro "Mammy."

The Loew's stage will be transformed into a Hollywood sound stage for the event, Metro officials declared. Replicas of the original sets used in the filming of the movie will be erected and technical directors from Hollywood will be in Atlanta to check the authenticity of the set-up.

Lights, cameras, sound men and all will be set up in the theater for the attraction, and one of Hollywood's most famous directors will have charge of the scene.

The particular shot to be re-enacted on the stage is the one when Hattie, with fire in her eyes, denounced the 17-year-old Scarlett for wanting to "bare your bosom" before 3 o'clock in the afternoon.

The performance is for the benefit of the British War Relief Fund.

Prices for this year's premiere

will be \$5 for loge seats, \$2.50 for orchestra and \$2 for balcony.

Greenville, S. C. News
October 13, 1940

**Theatre Group For
Negroes Is Formed**

A Negro theater has been formed here and will begin work on a series of productions under the direction of John Molson, WPA recreation project official, immediately.

The dramatic group was organized at Phyllis Wheatley last week, and will have another full meeting at 8 p. m. Tuesday. Officers are R. O. Johnston, president; J. Edgar Smith, vice president, and M. E. Pendergrass, secretary.

Nashville, Tenn. Tennessean
October 31, 1940

**SUITCASE THEATER
TO GIVE NEW PLAY**

**'Place: America' Is Work Of
Young New Orleans
Negro Author**

The Nashville Suitcase Theater, Negro community theater group, will present a living-newspaper drama, "Place: America," by Thomas Richardson, Friday night at Bethlehem Center, Cedar Street and Fifteenth Avenue.

The Suitcase Theater produced its first play, Langston Hughes' "Don't You Want to be Free," last spring. Since that time the group has grown, not only in the company itself, but also in audience support. The cast of "Place: America" numbers 35 actors and singers.

The group presented several scenes of the Hughes play in Philadelphia last June at the New Theater League Convention, and was recognized as a promising young theater group by both Philadelphia and New York daily newspapers. The Suitcase Theater is attempting to present "honestly and courageously" plays of Negro life.

"Place: America," written by a young Negro playwright who is now directing a community theater group in New Orleans, is fast moving and timely. Much use is made of lighting effects and sound equipment. The performance is under the auspices of the National Association for the Advancement of Colored People.

The play is directed by Alberta Jackson and Naomi Robison.